SCRIPT NOTES

Page 1.2

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
1	1	Snd	PRINT	:56	50	107	54	Ext. Central Park - Hans Christian Anderson Statue - O
	2		PRINT	:56	M			
	3		inc nqs	:21				Dolly (PAN - M 2/S - Falk + Dobel
	4		inc nqs	:25				
	5		PRINT	:56				Start on statue, PAN off it across pond to reveal M 2/S Falk + Dobel seated on bench, DOLLY IN -
	6		PRINT - mike in,	1:00				
7/9	7		PRINT	:54				
2	1	Snd	PRINT	:16	50	107	54	M 2/S - Falk + Dobel seated on bench -
	2		PRINT	:16	M			
	3		PRINT	:22				
	4		inc nqa	:12				
7/9	5		PRINT	:22				
3	1	Snd Zindstick	PRINT	:55	50 M	108	54	M 2/S - Falk + Dobel
	2		PRINT	:50				Start shooting past Falk CR to Dobel seated on bench. Falk sits next to him - Dobel exits CR, Falk speaks to camera -
	3		PRINT traffic	:52				
7/9	4		PRINT	1:46				
R 1	1	Snd	PRINT	:54	50 M	123	63	Retake - Ext. Hans Christian Anderson Statue - O
	2		PRINT	:50				
	3		PRINT	:50				Same as Sc 1 -
	4		PRINT - good camera	:47				
	5		PRINT - traffic	:50				
	6		PRINT	:47				TKS 7-9 - PAN ends then Dobel speaks -
	7		PRINT	:58				
	8		PRINT	:55				
7/15	9		PRINT	:54				

1. EXT. CENTRAL PARK – HANS CHRISTIAN ANDERSON STATUE – DAY 1

FADE UP on DOBEL on park bench with FALK, one of their many talks.

DOBEL

There's great wisdom in jokes, Falk. Great, great wisdom. There's an old joke about a prize fighter who's in the ring and he's getting his brains beat out and his mother is in the audience sitting next to a priest. The guy's getting murdered in the ring and he says to the priest, "Pray for him. Pray to God for him " and the priest says "I will pray for him. If he could punch it would help." There's more wisdom in that joke that says more about what I call the giant so what than [illegible] philosophy books -

CUT TO:

2. EXT TALK # 2 – DAY 2

DOBEL

Years ago Falk, a very wonderful comedy writer wrote a very funny book with a deep, really deep and meaningful title. It was called: "Never Trust A Naked Bus Driver". Now you'd be amazed how many people do exactly that and worse.

CUT TO;

3. EXT. TALK #3 - DAY 3.

They are in the park.(Note: these are all costume dhanges as they are different days)

DOBEL

Women. Camus said women were all we would ever know of paradise on earth. When is comes to relations to women, Falk – there's a seminal joke that's right on the nose. It's an old joke of Henny Youngman's. Guy comes into the doctor's office and he says, doc it hurts when I do this. The doctor says, don't do it. Think about that.

Dobel walks off as Falk speaks to camera.

SCRIPT NOTES

Page 1A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
3A	1	Snd	PRINT	:31	50 M	10 8	54	F/S - Dobel standing @ Hans Christian Anderson statue -
	2		PRINT	:24				
7/9	3	2nd stck	PRINT	:30				
3B	1	Snd	inc	:23	50 M	10 8	54	MCU - Falk standing at Alice in Wonderland statue - He speaks to camera -
6/8	2		PRINT	:25				
	3		PRINT	:26			55	
7/9	4		PRINT	:26				
3C	1	Snd	PRINT	:30	50 M	10 8	55	Alice in Wonderland statue -
	2		PRINT	:27				
7/9								
								Int. Manager's Office - D
4	1	Snd	inc mgr	:10	50 M	8	4	PAN Manager to group, to M 2/S Manager + Comic
	2		comp mgr	:59				
	3		comp	:58		9		Start on C/S Manager for Falk V.O. in Sc 3, PAN L W/ his cross to reveal Dobel, Falk, Harvey, DOLLY R + PAN as Manager sits behind desk joining Comic for 2/S - They look CR to O/S group.
	4		comp	:58				
	5		inc mg	:21				
	6		PRINT	:55			5	
	7		inc mg	:34				
	8		inc mg	:20				
	9		inc mgr	:52				
	10		PRINT	:52				
	11		inc mgr	:20				
	12		PRINT	:54				
	13		PRINT	:53				
	14		PRINT	:56				
6/6	15		inc mg	:25		10		
	16		PRINT	:54				
	17		PRINT	:50				
W.T. 7/19	1048	1 2	PRINT 4X	:10 (eq)			74	Falk V.O. Sc 3 "Broadway" omitted

SCRIPT NOTES

Page _____

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: ~~Darius Khondji~~ Michael Green
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R3B	(1)	Snd	PRINT	:30	75	219	105	Ext. Park Bench @ Hans Christian Anderson Statue - D
	2		inc mqa	:15	M			
	(3)		PRINT	:29				MCU - Falk
	(4)		PRINT	:27				He's seated on bench, speaks to camera -
10/15	(5)		PRINT	:28				

R3B- MCU Falk

R3B EXT. PARK BENCH - DAY R3B

Falk sitting on bench talking to camera. Match.

1
3
4
5

FALK
(to camera)
That is David Dobel and I am Jerry Falk. We spent many afternoons walking and talking in the park. Did I know when I first met him how nuts he was? I should have but his reputation as a genuine funny man blinded me. We met up at the office of some so-called "intellectual" comedian's agent. We were both fledgling comedy writers trying to break in ~~by~~ the business by writing nightclub routines for comics. The difference was I was twenty-one and he was sixty.

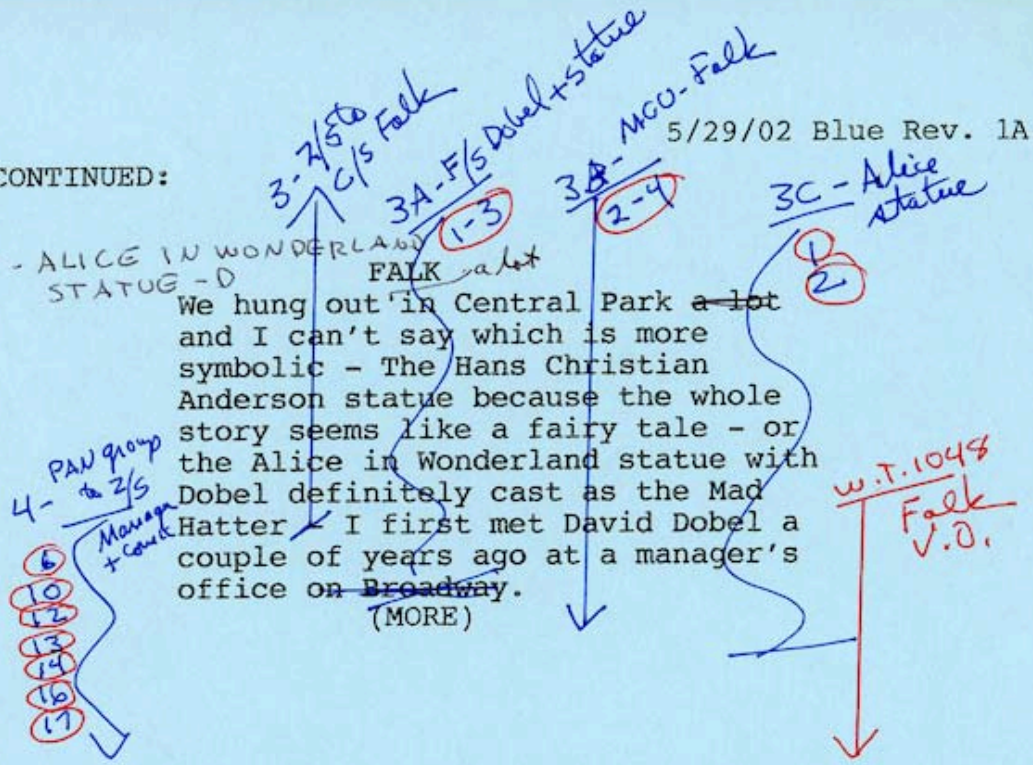
3 CONTINUED: 3

EXT - ALICE IN WONDERLAND STATUE - D

FALK a lot

We hung out in Central Park ~~a lot~~ and I can't say which is more symbolic - The Hans Christian Anderson statue because the whole story seems like a fairy tale - or the Alice in Wonderland statue with Dobel definitely cast as the Mad Hatter. I first met David Dobel a couple of years ago at a manager's office on ~~Broadway~~.

(MORE)



SCRIPT NOTES

Page 2 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR4A 8/7	(1) (2) (3)	Snd	PRINT 2X PRINT 2X PRINT 12X	102 (ea)	100 M	205	102	Retake - CU - Dobel He looks CR @ o/s Manager and off CL -
RR4AA 8/7	(1)	Snd	PRINT 10X	102 (ea)	100 M	205	102	Retake - Front Angle - CU - Dobel He looks forward
WT 10665 5/7			PRINT				102	Room Tone Sc RR4A

SCRIPT NOTES

Page 2 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R4 7/19	1	Snd	PRINT	:18	50 M	1/45	74	Int. Manager's Office - D Wide - group - PAN to Manager
	2		PRINT	:19				
	3		PRINT	:20				DOLLY BACK Wide to Falk, Harvey, Dobel + Richard seated in office. PAN R to reveal MS Manager behind desk for his first line.
R4A 7/19	1	Snd	PRINT	1:22	75 M	1/45	74	CU - Dobel He looks CR @ o/s Manager for "Einstein or DaVinci?" - Series - Also looks CL @ o/s group -
R4B 7/19	1	Snd	PRINT	1:40	50 M	1/45	74	F 2/s - Falk + Harvey PAN Harvey to Manager, PAN L to Richard.
	2		PRINT	(:37)				Start on F 2/s Falk + Harvey seated on couch looking CR @ o/s Manager + Richard - PAN R w/ Harvey's cross to join Manager for M 2/s - PAN L off them to Richard for his final speech - Falk in b.g. CL + Dobel in b.g. CR.
R4C 7/19	1	Snd	PRINT	:49	75 M	1/45	74	CU - Falk He looks CR @ o/s group
	2		PRINT his line only					
R4D 7/19	1	Snd	PRINT	:44	50 M	1/46	74	2/s - Manager + Richard They look CL @ o/s Falk, Harvey, Dobel -
	2		PRINT	:44				
R4E 7/19	1	Snd	PRINT 2X	:20 :16	75 M	1/46	74	MCU - Manager
WT (cont'd)	104/9		PRINT				74	Room Tone Sc R4

SCRIPT NOTES

Page 2

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
4A 6/6	(1)	Snd	PRINT series	1:20	75 M	10	5	CU - Dobel He looks CL @ O/S Manager. "Mozart DaVinci" + reactions -
WT	(1007)		PRINT	6/5				Room Tone - Sc 4
4B 6/6	1	Snd	comp too dark 6/6	1:08	50 M	10	5	2/S - Falk + Harvey. PAN L w/ Harvey to join Manager for 2/S - Falk joins for 3/S. PAN R as Comic joins - end on 4/S Harvey, Falk, Dobel + Comic -
6/7	(2)	6/7	PRINT	1:08		11	6	
	(3)		PRINT	1:08				
	(4)		PRINT	1:15				
WT 6/7	(1008)		PRINT				6	Room Tone - Sc 4B
cont'd								

3 CONTINUED: (2) 3

FALK (cont'd)
We were both fledgling comedy writers trying to establish ourselves - the difference was I was twenty-one and he was sixty.

CUT TO:

4 INT. MANAGER'S OFFICE - DAY 4

Dobel and Falk sit ~~listening to a COMIC.~~ Present is the comic's MANAGER and HARVEY WEXLER, Falk's business manager.

MANAGER
Fellas, this happens to be a very appropriate time to believe - Richard's going to be a big star - he's really a genius - like - like -

DOBEL
(under his breath)
~~Einstein, or~~ DaVinci?

MANAGER
Hum? What'd you say? No - Richard's another Lenny Bruce.

RICHARD (COMIC)
I write all my own routines but I need more stuff. You two guys have great reputations as up and coming talents - that's what I need - fresh, intelligent stuff. Basically I'm an intellectual...like er - like -

FALK
~~Isiah~~ Berlin?

RICHARD
Who? You mean that new guy who does sound effects?

MANAGER
He wants truisms - not just jokes - truisms. At this point we can't afford some of the crazy prices from ~~the~~ established - that's why bright upcoming writers like you -

SCRIPT NOTES

Page R3

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Elevator - D
R5	(1)	Snd	PRINT	:37	40	147	75	MC 3/s - Falk, Harvey, Dobel
	(2)		PRINT	:36	"			
7/21	(3)		PRINT	:35				They're standing in elevator - Harvey dialogue -
original Scs 5,6,7 in back of script								

4 CONTINUED: 4

3/5 to R4B - P&D Harvey

HARVEY
Let me just say if I may - I can't speak for David Dobel because I don't handle him - Jerry and I just met him now - but I've handled Jerry Falk since he began and with Jerry Falk you get top quality goods for your money. Y'know you buy a suit, you can get the same cut in a cheap fabric or an expensive fabric - Jerry gives you quality fabric at affordable prices... C'~~mere a minute~~...
(taking manager aside by his suit)
What is this, gabardine? Could speak to you a second?

RICHARD
You gotta come and see me work at Pip's in Brooklyn next week. I come out - I lookem right in the eye and I open with - Did you know that Don King combs his hair with Viagra? I mean - you've seen his hair. *

R5-MC 3/5

CUT TO:

5 INT. ELEVATOR - DAY 5

Harvey, Falk and Dobel riding down in elevator.

1 2 3

HARVEY
I got him on the side and I was frank. I said, you want Jerry Falk to write for you, he gets a hundred dollars a minute. Naturally he balked. I said forget it. A man wants to buy a coat, he wants good cloth - quality tailoring - he has to pay. I said, sure you think you can get the same coat across the street for less but if you ~~look~~ examine it closely it's a different suit - the fabric is junk, the stitching is poor. I said, you want a five minute routine from my client, five hundred dollars, six minutes, six hundred dollars, seven minutes, seven -

5 CONTINUED: 5

FALK
I got it, I got it...

SCRIPT NOTES

Page R4

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R6	1	Snd	comp inc mga	:30	50 m	147	75	Int. Lobby - D M3/S to 2/S. Falk, Harvey, Dobel
	2		PRINT	:18				
	(3)		PRINT	:33				Elevator doors open, Falk, Harvey, Dobel exit, DOLLY BACK. Harvey goes off CL, hold 2/S -
	(4)		PRINT	:31		148		
7/21	(5)		PRINT	1:00				
R6A	(1)	Snd	PRINT inc	1:18	75 m	148	75	CU - Falk He looks CR @ o/s Dobel -
	(2)		PRINT	2:12				
7/21	(3)		PRINT	1:30				
R6B	(1)	Snd	PRINT	1:55	75 m	148	75	CU - Dobel He looks CL @ o/s Falk -
	(2)		PRINT	1:35		149		
7/21								

SCRIPT NOTES

Page _____

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: ~~Darius Khondji~~ MICHAEL GREEN
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR6	(1)	Snd	PRINT	1:40	50 M	207	103	Ext. Office Building - D
	2		inc mqc	:10				Steadicam - M 2/S - Falk + Dobel
	(3)		PRINT	1:35		208		They exit building thru revolving doors, MOVE R to L as they walk + talk. They stop, MOVE BACK as they approach into C 2/S.
	4		inc mqc	:10				
	5		inc mqs	:32				
	(6)		PRINT	1:40		209		
	7		inc mqs	:32				
	(8)		PRINT sheen	1:38		210		
10/4	(9)		PRINT - good	1:35		211		
	(10)		PRINT - hns	1:30				
	11		inc mqs	:34		212		
	(12)		PRINT	1:27				

SCRIPT NOTES

Page _____

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: ~~Darius Khondji~~ Michael Green
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
X6	1	Snd	PRINT	1:03	50 M	220	100	Ext. office Bldg - D M 2/S - Dobel + Falk - steadicam
	2		PRINT	:52				
	3		PRINT	:50				
	4		PRINT	:55				They exit building thru revolving doors, follow R to L as they walk + talk. They stop then approach.
	5		PRINT	:57				
	6		PRINT clothing noise	:49				
	7		PRINT tuck	:46				
	8		PRINT clothing noise	:46				
10/15	9		PRINT	:47				

X6 - M2/S Falk + Dobel steadicam

X6 EXT. OFFICE BUILDING - DAY X6 *

Dobel and Falk exit office building (after manager material).

FALK
I'm finally meeting David Dobel... I've loved your material.

omit TKS 2-9

1-9

DOBEL
Who was that piece goods salesman who handles you?

FALK
Harvey? Don't ask - my cross to bear - I'd love to ~~get rid of him~~ dumpkin but I can't - I'm his only client - it'd kill him.

DOBEL
You give this little troll ten percent of your salary?

FALK
Twenty. Actually twenty-five. It's a long story - he was there for me when my marriage broke up.

DOBEL
Don't tell me. You married young. Thought it would be excitingator - found it hebetudinous and dumped her. And right?

FALK
She left me. I can't leave anybody. It's my main problem in analysis. I'm afraid to sleep alone. Hebetudinous?

DOBEL
You're ~~already~~ in analysis? already?

FALK
Very committed. I've actually turned down some jobs on TV in LA because my shrink felt we weren't finished with our work.

DOBEL
You chose your psyches analysis over real life? Are you learning disabled?

RR6: M 2/5 Steadicam

RR6 EXT. OFFICE BUILDING - DAY RR6 *

Dobel and Falk exit office building (after manager material). *

1 3 5 6 8 9 10 12

FALK
I can't tell you enough how excited I am to meet you. I've been such a fan of your material for so long - *

DOBEL
Who was that refugee from the garment district that handled you - *

FALK
Don't ask - he's my manager. *

DOBEL
Why do you need a manager? *
Especially that frenetic little *
Hebrew like that - *

FALK
I'd love to dump him but I can't. *
I'm his only client. It'd kill *
him. Plus he was there for me when *
I got thrown out of college. *

DOBEL
Why were you thrown out of college? *

FALK
Hey, we just met - I'm not going into... *

I'm asking a simple question - DOBEL
Why'd you get thrown out of college *

FALK
Marital problems. *

DOBEL *
You're married? *

FALK *
Divorced. I was twenty, she was *
seventeen. *

DOBEL
What'd you fight over, homework? *

FALK *
I don't like to sleep alone. So *
now I pay alimony. *

RR6 CONTINUED: RR6

RR6 M 2/5 Steadicam

DOBEL
You pay alimony ~~plus~~ and a commission to that hebetudinous little munchkin? that handles you? How come you don't starve? *

FALK
Because I have some money saved from writing a TV show. *

DOBEL
You write for television? *

FALK
They moved the show to California and I couldn't go. *

Not anymore. I used to write →

DOBEL
Why didn't you go along with them? *

FALK
Why? I'm in a very deep psychoanalysis and my shrink didn't think its a good idea nor does he think its a good idea now for me to break it up so I stayed behind. *

DOBEL
You passed an opportunity to write a ~~kid~~ television show in California so you could stay in analysis? Are you learning disabled? CUT TO: *

5 CONTINUED: (2) R6 - M 3/5 to 2/5 3 4 5 5

HARVEY
The nerve of that manager, wanted me to wait outside. No one puts anything over on Harvey Wexler. Well, I'll see you, I'm taking my mom to Price Club.

Harvey exits, leaving Falk and Dobel.

6 INTERIOR LOBBY - DAY R6A - CU Falk R6B - CU Dobel 1-3 1 2 6 *

FALK
David Dobel! It's great to finally meet you - *
. I've really loved your *
material.

DOBEL
Who is that piece goods salesman?

FALK
Harvey's my business manager.

DOBEL
Why ~~do~~ you have a business manager? *

~~FALK~~
~~What do you mean?~~

DOBEL
~~Why do you need a business manager?~~
Are you a conglomerate? Especially *
this refugee from the garment center - ~~district~~?

FALK
Ok, I admit - he ~~is~~ a bit hard to take - But basically -

DOBEL
If he's hard to take, Then why don't you dump him?

FALK
I can't ~~just~~ dump him.

6 CONTINUED: 6

6A-CU Falk
6B-CU Dobel
R6A-CU Falk
R6B-CU Dobel

DOBEL
Why not, is he blackmailing you?

FALK
He believed in me when no one else had any interest.

DOBEL
You pay him to believe in you?

FALK
He's my manager, he gets a percent of my salary.

DOBEL
If I believe in you can I get a percentage?

FALK
He functions for me.

DOBEL
How does he function for you besides embarrassing you?

FALK
He tries to get me work.

DOBEL
Ah he tries to get you work. What do you pay him?

FALK
It depends.

DOBEL
On what, the weather?

FALK
It's a sliding scale - the more he negotiates for me, the more he gets. You must be aware of the sliding scale principle.

SCRIPT NOTES

Page R6

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R6C	1	Snd	inc mqa	:44	50 M	B41	75	M2/S. Dobel + Falk - Steadicam
	(2)		PRINT	1:08				MOVE BACK holding front angle 2/S as they walk thru lobby + stop at front doors - They exit CL, Falk first.
	3		inc mqa	-				
	4		inc mqa	:37		—	—	
	(5)		PRINT	1:12		B42	76	
	6		inc mqs	:15				
	7		inc mq	:35				
7/21	(8)		PRINT	1:05				
	(9)		PRINT	1:09		B 43		

R6A-CU Falk

R6B-CU Dobel

DOBEL

I'm completely aware of the sliding scale. In your case,

it's sliding in the wrong direction.

FALK

Meaning?

DOBEL

Meaning ~~it's usual that~~ the more the artist makes, the less ~~commission~~ the manager ~~needs to~~ takes.

FALK

That's not how it was explained to me.

R6C-MZ/S Stadium

DOBEL

Who explained it to you, P.T. Barnum?

2 5 8 9

FALK

Look, let me level with you - I can't dump him. His life depends on me, ok? I don't want to kill the guy. It's a long story but he was there for me when I was thrown out of college.

DOBEL *

Why were you thrown out of college? *

FALK *

Marital problems. *

DOBEL *

You're married? *

FALK *

~~I'm~~ Divorced. *

DOBEL *

Divorced At twenty-one? *

*

*

SCRIPT NOTES

Page R 6A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Office Building Entrance - D
R6 D 7/21	1 2 3 4	Snd	PRINT PRINT PRINT PRINT	:40 :38 :35 :32	40 M	B 44	76	F2/S - Falk + Dobel - Steadicam Falk then Dobel come thru revolving doors - MOVE R&L w/their walk across plaza MOVE IN close.

6 CONTINUED: (3) 6

FALK
Then I was nineteen. She was seventeen.

DOBEL
What did you fight over, homework?

FALK
We were both anxious to get out of our parents house.

DOBEL
I came from an unhappy home too, but in my case it was my parents that ran away.

FALK
I made a mistake marrying ~~but~~ I know this but don't like to sleep alone.

DOBEL
And so you left her.

FALK
She left me. She caught me in bed with our marriage counselor. So now I pay alimony.

DOBEL
You pay alimony and a percentage to that squat, four-eyed Semite who alleges to handle your non-existent business affairs. How do you have any money to eat?

FALK
I have some money saved from a television show I worked on.

DOBEL
(suddenly agog)
You worked on TV?

FALK
Yeah - for awhile. Comedy Cavalcade. Then they moved the show to L.A.

DOBEL
And they wouldn't take you? ~~with them?~~

6 CONTINUED: (4) 6

FALK
I couldn't go.

DOBEL
Why not?

FALK
My analyst didn't think it was a good idea to interrupt my treatment.

DOBEL
Your who? Your what?

FALK
My shrink. I'm in a very intense psychoanalysis. Then it was just clicking in.

DOBEL
You turned down a job writing for a hit television show so you could stay in analysis? Are you learning disabled? *

CUT TO: *

SCRIPT NOTES

Page 8

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
7AA	1	Snd	comp	:30	50 m	37	21	Ext. Restaurant - D M 2/S - Dobel + Falk
	2		comp mqa	:31				Start on block + take -
	3		comp mqa	:32				Dolly R to reveal
	4		PRINT	:30				M 2/S - Dobel + Falk
6/17	5		PRINT	:33				seated at counter -
	6		PRINT	:33				
7AB	1	Snd	inc	:29	100 m	37	21	MC 2/S - Dobel + Falk
	2		PRINT last 2 lines mq	2:50		— 38		Dolly R off block to reveal Dobel + Falk at counter - Hold thru entire dialogue -
	3		PRINT	2:36				
6/17	4		PRINT	2:34				
7AC	1	Snd	inc mq	1:00	100 m	38	22	CU - Dobel (past Falk)
	2		comp	2:40		— 39		Hold Dobel CL past Falk CR
	3		inc mq	:32				
	4		inc mq	1:25				
	5		PRINT	2:20				
	6		PRINT	2:45				
	7		PRINT	2:25				
	8		inc mq P.U.	:50		— 40		Tks 8-11 - Pick up for long speech
	9		inc mq P.U.	:30				
6/17	10		PRINT P.U.	1:07				
	11		PRINT P.U.	1:19				
7AD	1	Snd	PRINT	2:55	100 m	40	23	CU - Dobel
	2		inc mq	1:25		— 41		He looks CR @ o/s Falk
	3		inc mqa	1:25				
	4		PRINT	2:25				
6/17	5		PRINT	2:40				
7AE	1	Snd	PRINT	2:40	100 m	41	23	CU - Falk (past Dobel)
	2		PRINT	2:45		— 42		Hold Falk CR past Dobel CL
	3		inc mq	~				
6/17	4		PRINT	2:35				
7AF	1	Snd	PRINT	2:52	100 m	42	24	CU - Falk
	2		PRINT	3:40		— 43		He looks CL @ o/s Dobel "
6/17	3		PRINT	2:45				Tks 2+3 "I have dinner plans" added
W.T.	10	15	PRINT				24	Room Tone
		4/17						

7 INT. RESTAURANT - DAY 7

FALK
Obviously you're not familiar with psychoanalysis.

DOBEL
I'm very familiar with analysis Falk. Similar hustlers tried fobbing it off on me at Payne-Whitney.

FALK
You were in Payne-Whitney?

DOBEL
Exactly Falk - a nut house - I was in the psycho ward for six months - a vacation I don't look back on nostalgically.

FALK
Really...

DOBEL
It's ok - you don't have to back away.

FALK
No, I'm not suggesting you were violent -

DOBEL
But I was violent. That's why they put you in a straight jacket, 'cause you're violent.

FALK
You were in a straight jacket?

DOBEL
Yes, yes - relax, I'm not going to take the fire ax off the wall and split your head open.

FALK
I just surprised. Why - - -

7 CONTINUED: 7

7AB-MC2/B 7AC-CU Dobel (past F.) 7AD-CU Dobel AU Tks 10+11 7AE-CU Falk (past D.) 7AF-CU-Falk

DOBEL
You'll forgive me if I don't elaborate on it as it still causes me to bolt upright in the middle of the night screaming - but I did have my share of psychoanalysis there. The doctor ... would say, why did you go into such a raging depression and do all the things you did and I would say - because I loved the girl and she left me and he'd say, yes but why react like that, I'd say because I want the girl and he'd say, we have to analyze this, see what's behind it and I'd say, there's nothing behind it, I just want the girl and he'd say but why so intensely, and I'd say, because I want her and he'd say take some of that medicine and I'd say, I don't want the medicine, I want the girl and he'd say we'd have to work this through - ~~underneath that~~ and I said excuse me and I removed the fire extinguisher from it's casement and hit him on the head and the next thing I knew some guys rushed in from car 54 and put jumper cables on my head.

FALK
Well my analysis is not like that.

DOBEL
No?

FALK
No. My doctor doesn't get into those kind of ~~up and~~ back and forth conversations with me.

DOBEL
What does he do? Besides charge you?

FALK
He sits and listens to me.

DOBEL
For how long now?

7AB-ric 2/S 7AC-CU Dobel (past F.) 7AD-CU-Dobel 7AE-CU-Falk (past D.) 7AF-CU Falk

7 CONTINUED: (2) 7

FALK *
Three years. *

DOBEL *
He's been listening for three *
years. He doesn't give you any *
advice? I mean like you come to *
him with a problem. *

FALK *
Dobel you must know they don't help *
you. *

DOBEL *
I'm aware they don't help you and *
how much is it for him to not help *
you? *

FALK *
I meant they don't help you with *
advice. *

DOBEL *
check please - C'mon, I'm going to Roosevelt *
Island. I've got a car. Can I drop *
you? *

Added Sc 7AF Tks 2+3

FALK *
[redacted] You live on *
Roosevelt Island? *

FALK
I have dinner plans

DOBEL
why are you so amazed?

CUT TO: *

8 OMIT 8 *

FALK
I never met anyone who lived
on Roosevelt Island -

9 OMIT 9 *

*

SCRIPT NOTES

Page _____

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Street - D
R11	1	Snd	inc mqc	:56	50	213	104	
	2		inc mq	:02	m			M/S. Falk + Dobel - Steadicam
	(3)		PRINT	1:45				They round corner and approach. MOVE BACK holding front angle 2/S as they walk + talk. They stop at Dobel's car, PAN R to Dobel as he gets into car, shoot past Falk CL.
	4		inc mq	:06		214		
	5		inc mq	:13				
	6		inc mqa	:05				
	7		comp mq bump	1:43				
	(8)		PRINT	1:43		215		
	9		no roll	-				
	(10)		PRINT	1:43				
bs	(11)		PRINT	1:45		216		

SCRIPT NOTES

Page _____

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T. 10/15	1067		PRINT repeated				105	Dobel - SCR 11 "Sowby are you in analysis?..."

WT 1067
Dobel

R11 EXT. WILD TRACK - DAY R11 *

DOBEL *
So why are you in analysis? You're *
afraid to sleep alone - what else? *

OR

DOBEL *
And why are you in analysis - *
you're afraid to sleep alone? *

goes at the head of Sc R11 as Dobel + Falk round corner -

R11-M2/S Steadicam

R11 EXT. WALK AND TALK TO DOBEL'S CAR - DAY R11 *

After having left the Stage Deli, Dobel and Falk walk to * Dobel's parked car. *

3 8 10 11

DOBEL
Why do you see a shrink - what are your problems?

FALK
Fear of death.

DOBEL
Um-hum. I have that. too. My dog has * it - it's common amongst living creatures - * ~~things~~. *

FALK
And there are some rough patches with my girlfriend.

DOBEL
You have a girlfriend? *

FALK
I'm deeply in love.

DOBEL
~~Yes?~~ Really?

FALK
With the most wonderful, beautiful, sexy, charming -

DOBEL
Yes, yes, I'm sure, but there are rough patches -

FALK
We'll get through them.

DOBEL
Er right - There are painful * conflicts?

FALK
She can be difficult. But you'd love her - she's a knockout.

DOBEL
Knockout but impossible. *

R11 - M2/5 steadicam

R11 CONTINUED: R11

FALK
I never said impossible.

DOBEL
You did.

FALK
I said she can be difficult.

DOBEL
If she's difficult now, soon she'll be impossible.

FALK
Actually she's very supportive of my goals.

DOBEL
What are these goals?

FALK
I want to write a novel, Dobel - a novel about man's fate in an empty universe, no hope, no God, just human suffering and loneliness.

DOBEL
I'd stick with the jokes - That's where the money is -

~~FALK~~
~~This your car? Nice~~.

DOBEL
You want a lift?

FALK
No, I'm going to meet my girlfriend. It's our anniversary.

DOBEL
You want to drive out to Pip's in Brooklyn next week with me and we'll watch that intellectual comedian parade his little amphigories?

FALK
Sure.

SCRIPT NOTES

Page _____

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR12	(1)	Snd	PRINT	:31	75 mm	217	104	CU - Falk
	(2)		PRINT	:30				He looks CR @ o/s
	3		inc mgs	:28				Dobel car leaving,
	(4)		PRINT	:32				he speaks to camera -
	(5)		PRINT	:31				moves in closer.
	(6)		PRINT	:31		218		
10/4	(7)		PRINT	:31				

1

R11 CONTINUED: R11-M2/5 Steadicam

FALK
I never said impossible.

DOBEL
You did.

FALK
I said she can be difficult.

DOBEL
If she's difficult now, soon she'll be impossible.

FALK
Actually she's very supportive of my goals.

DOBEL
What are these goals?

FALK
I want to write a novel, Dobel - a novel about man's fate in an empty universe, no hope, no God, just human suffering and loneliness.

DOBEL
I'd stick with the jokes - That's where the money is -

~~FALK~~
~~This your car? Nice~~.

DOBEL
You want a lift?

FALK
No, I'm going to meet my girlfriend. It's our anniversary.

DOBEL
You want to drive out to Pip's in Brooklyn next week with me and we'll watch that intellectual comedian parade his little amphigories?

FALK
Sure.

R11 CONTINUED: R11

DOBEL
Y'know I was once in a cab. I was ranting to the driver and pouring my heart out about all the things you just mentioned - life, death, an empty universe, no God, loneliness and he said to, Y'know - it's like anything else. Think about that.

Dobel zooms off.

RR12 EXT. STREET AT PARKED CAR - DAY RR12

FALK
(to camera)
He was a school teacher who lived on Roosevelt Island. Public school - he was too frightened to give up his job and try comedy writing full time because, as he said, he knew what it was to starve. Amphigories? Hebetudinous? Meanwhile I'm on my way to meet Amanda - I'll be on time, she'll be late - she's late, she's disorganized - incidentally that's not our big problem - she drives me crazy - but god - wait till you meet her - she is adorable.

SCRIPT NOTES

Page 16

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								DOLLY IN + BACK - MS to CU Falk
12	1	Snd	inc ng	:25	75	85	44	
	(2)		PRINT mike reflection focus ng @ end	1:35	M			Start on MS Falk, he speaks to camera, DOLLY IN to CU, hold then speech, DOLLY BACK to MS @ end - DISSOLVE to 12AA.
	3		inc nga	1:17				
	4		inc nga	:24				
	5		inc nga	:19				
	(6)		PRINT	1:35				
	7		inc nga	:23				
	(8)		PRINT	1:30				
	9		inc nga	:12		86		
7/1	10		inc ngc	:09				
	(11)		PRINT	1:31		87		
	12		inc ng	:25				
	13		inc ng light	:45				
	(14)		PRINT	1:34				
	(15)		PRINT	1:39			45	
								Ext. Lespinasse - N
12AA	(1)	Snd	PRINT	1:06	50	B	42	MLS to C/S - Falk - Amanda Arrives - Steadicam
	2		comp ng boom	1:00	M	18		Start on Falk waiting + pacing. It starts to rain, he moves to cover. Cab enters CR, MOVE IN w/ him greeting Amanda, he speaks to camera in C/S. Amanda drops stuff, TILT DOWN to ground as she exits CL + Falk picks up articles + exits CL
6/30	(3)		PRINT	1:04				
	(4)		PRINT	:55		B 19		
WT	(1030)		PRINT				45	Rain fx
7/1								
Cont'd								

12 EXT LESPINASSE - LATE DAY 12

FALK
(to camera)
He was a school teacher - public school - too frightened to give up his job and try comedy writing full time because as he said he knew what it was to starve. Amphigory? I looked it up - a rigmarole with apparent meaning - like the giant so what. Did I know what I was getting myself into? Meanwhile Amanda and I have a seven-thirty dinner reservation. Of course now it's already five to eight. See, that's one thing about Amanda - she's always late. I mean always. Ink it in. Someday she will come late to her own funeral. Incidentally, that's not our big problem. I mean it drives me crazy but I've learned to accept it along with other certain - disconcerting habits. Like her sloppiness. She's the sloppiest human - I mean her personal hygiene is fine but she never makes a bed or closes a drawer or the pantry or puts back the lid on her cold cream jar or the cap on the toothpaste. Like we'll order a pizza and if I don't throw the crusts out they will remain on her night table till a green antibiotic cultures. Not that I'm compulsively neat but if I don't run around cleaning up after her our apartment would look like it had always just been robbed. But god, she is adorable.

DISSOLVE TO: *

12A EXT. LESPINASSE - NIGHT 12A *

Falk waits for Amanda. Looks at watch. It starts to rain. * WT 103D Rain
Taxi pulls up. Amanda arrives, a child-woman, sexy, pouty, a *
Lolita type, twenty-one years old. AMANDA Sorry, sorry - FALK Amanda!

AMANDA
Am I late?

12A CONTINUED: 12A

12AA -

FALK
Not if you go by Rocky Mountain time.

AMANDA
Can you pay the cab, I forgot my wallet.

SCRIPT NOTES

Page 17

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								MC 2/S - Amanda + Falk
12 AB	1	Snd	inc mqc	:15	100 m	82	43	Amanda enters CR f.g. turns, Falk follows, hold 2/S thru dialogue -
	2		inc mqfocus	1:45				
	3		inc mq2	:25				
	4		PRINT - traffic	2:38				
6/30	5		PRINT	2:30				
12 AC	1	Snd	comp	:19	135 m	83	43	CU - Amanda:
6/30	2		PRINT	1:06				As she turns, looks CR @ o/s Falk
	3		PRINT	:10				
	4		PRINT	:18				
	5		PRINT	:15				
12 AE	1	Snd	inc mq	:-	100 m	89	45	CU - Amanda
	2		PRINT	:29				Same as 12 AC for different lighting. She does not change look when o/s Falk puts articles in her bag -
	3		PRINT	:40				
	4		PRINT	:40				
7/1	5		PRINT	:37				
			NOTE: Her hair different from 12 AC + 12 AB					
12 AF	1	Snd	PRINT	2:30	100 m	89	45	CU - Falk
	2		PRINT	2:34				He looks CL at o/s Amanda. He enters CR -
7/1								

12 CONTINUED: (2) 12

FALK
(to camera) She forgot her wallet -
You getting the picture already?
(back to Amanda)
We did say seven-thirty.

AMANDA
(coolly)
I'm sorry.
Her purse spills contents on the ground -

FALK
I mean it was tough to get a reservation.

AMANDA
Can we not make a big deal out of this?

FALK
What's the matter?

AMANDA
I'm in a bad mood.

FALK
I can see. Why?

AMANDA
I did terribly at an audition today.

FALK
You always think you did badly.

AMANDA
I felt so confident till it was time to get up and read. Then I froze. ~~tensed up~~.

FALK
Don't obsess. It may not be all that bad.

AMANDA
Why am I my own worst enemy? I can do that part in my sleep.

FALK
Alright, we'll have some wine, a good dinner - you can relax. I gotta tell you about this character I met today.

SCRIPT NOTES

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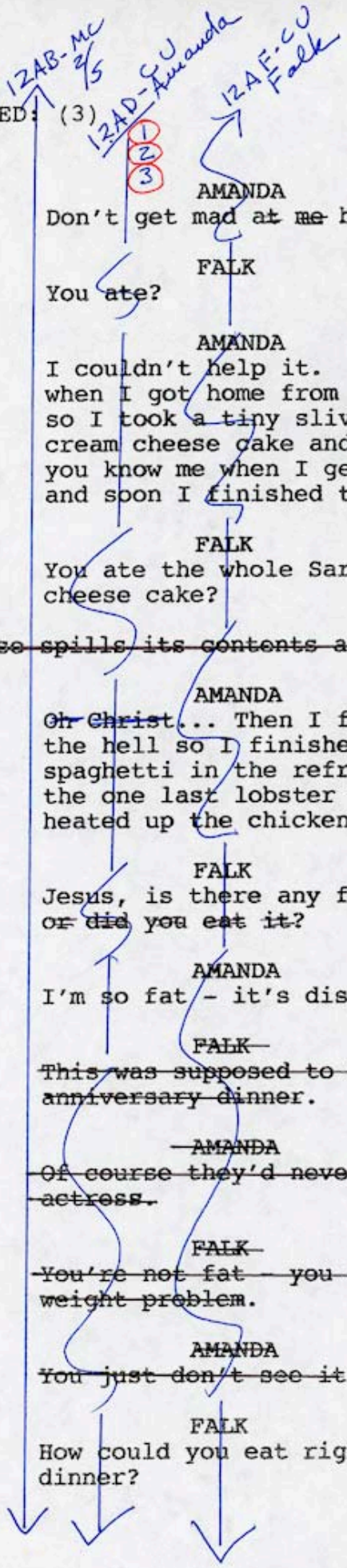
TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
12AD 7/1	(1) (2) (3)	Snd	PRINT PAINT PAINT	2:35 2:12 2:10	100 14	88	45	CU - Amanda She looks CR @ O/S Folk

12 CONTINUED: (3) 12



AMANDA
Don't get mad ~~at me~~ but I ate.

FALK
You ~~ate~~?

AMANDA
I couldn't help it. I was starving when I got home from the audition so I took ~~a tiny~~ sliver of Sara Lee cream cheese cake and then another - you know me when I get started - and soon I finished the whole cake.

FALK
You ate the whole Sara Lee cream cheese cake?

~~Her purse spills its contents all over the floor.~~ *

AMANDA *
~~Oh Christ~~... Then I figured what * the hell so I finished the cold spaghetti in the refrigerator and the one last lobster tail and I heated up the chicken pot pie.

FALK
Jesus, is there any furniture left ? *
~~or did you eat it?~~ *

AMANDA
I'm so fat - it's disgusting.

~~FALK~~
~~This was supposed to be our anniversary dinner.~~

~~AMANDA~~
~~Of course they'd never hire a fat actress.~~

~~FALK~~
~~You're not fat - you don't have a weight problem.~~

~~AMANDA~~
~~You just don't see it.~~

FALK
How could you eat right before dinner?

12 CONTINUED: (4) 12

12AB-MC 2/5 12AD-CU Amanda 12AF-CU Falk

AMANDA
I ~~couldn't wait~~... I was so angry at myself for screwing up the audition.

FALK
I reserved a corner booth.

AMANDA
It's ok - you can eat, I'll just have club ~~soda~~. I'm dieting anyway.

FALK
I can't take their best booth with just one of us eating. It's not nice.

AMANDA
It's fine.

It's not fine - FALK
It's dinner hour, a jammed restaurant, you can't not eat, how does it look?

AMANDA
Who cares how it looks? Why do you always care what other people think?

FALK
It's embarrassing if just one of us eats.

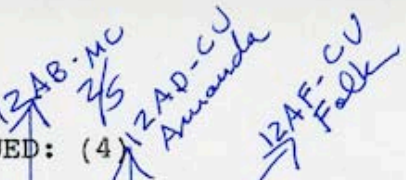
Fine. AMANDA
Order me a meal and I just won't eat it.

FALK
I ~~can~~'t go in there and do that. *

AMANDA
Order me a steak and I'll get a doggie bag. It'll be my insomnia snack. *

FALK
What kind of anniversary dinner is that? One dinner please and put a steak in a doggie bag.
(MORE)

12 CONTINUED: (4) 12



AMANDA
I ~~couldn't wait~~... I was so angry at myself for screwing up the audition.

FALK
I reserved a corner booth.

AMANDA
It's ok - you can eat, I'll just have club soda. I'm dieting anyway.

FALK
I can't take their best booth with just one of us eating. It's not nice.

AMANDA
It's fine.

FALK
It's dinner hour, a jammed restaurant, you can't not eat, how does it look?

It's not fine -

AMANDA
Who cares how it looks? Why do you always care what other people think?

FALK
It's embarrassing if just one of us eats.

AMANDA
Order me a meal and I just won't eat it.

Fine.

FALK
I can't go in there and do that. *

AMANDA
Order me a steak and I'll get a doggie bag. It'll be my insomnia snack. *

FALK
What kind of anniversary dinner is that? One dinner please and put a steak in a doggie bag.
(MORE)

SCRIPT NOTES

Page 20

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
13 6s 7/17	(1)	Snd	PRINT	1:45	50 M	137	69	Int. Falk / Amanda Apt - N
	(2)		PRINT	1:47				Master - Falk + Amanda
	3		inc mqa	:50				
	4		inc mqs	:15		138		Start on MLS Falk in kitchen, he approaches into CU + speaks to camera, DOLLY BACK + PAN L as he crosses off CL to reveal F/S Amanda seated in chair. Falk re-enters CL + sits CR, hold 2/S - Amanda crosses off CR to kitchen, DOLLY IN closer to Falk. Amanda crosses to Dining area in b.g. - PAN L w/ Amanda as she exits CL losing Falk -
	(5)		PRINT	1:43				
	(6)		PRINT	1:44				
W.T. 7/17	(1044)		PRINT				69	Falk: "Wait a minute..." "What happened..."
W.T. 7/17	(1045)		PRINT				69	Room Tone - Sc 13

12 CONTINUED: (5) 12

FALK (cont'd)
I thought we'd sit over wine, I'd look into your eyes and tell you how beautiful you are.

AMANDA
~~I'm~~ ~~fat~~, I'm not beautiful. I'm fat.
~~Tomorrow~~ ~~I'm~~ going back on Dr. Gill's diet tomorrow -

FALK
Dr. Gill gives you amphetamines.

AMANDA
I'm getting rid of all the butter at ~~sugar in the house~~. Look at me - *

FALK
Alright, let me cancel the reservation, let's go home and I'll make myself some eggs.

AMANDA
There are no more eggs, I ate them.

CUT TO:

13 INT. FALK AND AMANDA'S APARMENT - NIGHT 13

Note: This is the same apartment as Falk and Brook.

AMANDA
What are you doing?

FALK
I made myself a ~~tuna~~ sandwich - there were cans of tuna left -
(to camera)
Thank god she hasn't learned to use the new electric can opener yet.

AMANDA
My mother's coming to live with us.

FALK
What?

AMANDA
I'm so angry with her. (I'm furious).

FALK
Wait a minute - Did I miss ~~some thing~~ here?

SCRIPT NOTES

Page 21

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
WT 1043 7/17			PRINT				69	Amanda in kitchen "You can create ...

13 CONTINUED: 13

13 - master

AMANDA
She left her boyfriend.

FALK
What happened? I thought she was finally settled.

WT 1044 Falk

AMANDA
What happened? What happened is she's Madame Bovary. First being the wife of a doctor, even a Park Avenue doctor was too dull for her and then Tom the money market mavin and now Perry this travel agent but she wants more. *

FALK
More what?

AMANDA
I'm sure she has no idea more what. More fantasies, her youth back. She wants to fulfill her life before it's too late, ok? ~~Her~~ Those are her words.

FALK
But why is she coming here?

AMANDA
She has no money - where's she ~~go~~ a little going to go? It's just for awhile.

FALK
Yes - but - there's no room here.

AMANDA
I thought we could put a bed * in the office - *

FALK
(alarmed)
The office is where I write. It's * where I create. My whole world is * in there.

WT 1043 Amanda

AMANDA
You can create in the living room. *

13 CONTINUED: (2) 13

13-master

~~FALK~~

~~But I write on the bed - I curl up with a yellow pad -~~

~~AMANDA~~

~~You can write on the daybed.~~

FALK

Everything is in there - all my rituals are centered around my space. in the office -

AMANDA

She's my mother - She's not going to stay in a shelter -

FALK

Why didn't you tell me this earlier?

AMANDA

I didn't want to ruin your dinner.

FALK

My anniversary tuna fish sandwich?

AMANDA

Can we not make matters worse - I'm getting a migraine -

~~FALK~~

~~Amanda I'm busy creating nightclub material so we can eat - plus I'm trying to write a novel that justifies the indifferent universe to human suffering.~~

~~AMANDA~~

~~Look you can do both on the daybed. You think I want her around? We never got along - but what am I going to do? She's my mother. I can't not be there for her.~~

~~FALK~~

~~How can she be broke?~~

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Harvey's Home - N
14	1	Snd	comp line omitted	1:40	50 M	5	2	MS - Harvey
	2		comp					He enters CR on phone -
	(3)		PRINT	1:50				He approaches + walks
	4		inc ng	1:05				back + forth - Mother
	(5)		PRINT line in Sc 20 omitted	2:00				crosses them -
								He's framed CR in 60%
6/5	6		inc ngs	:05				of frame -
	7		inc ngs	:40				SPLIT SCREEN
	(8)		PRINT O/L in crabgrass speech - see W.T.	2:15				
W.T.	(1005)		PRINT see pg 24				2	Harvey: "crabgrass" speech + ad libs to cover overlap in Tk 8 -
15	1	Snd	inc.	-	50 M	138	69	Ext. Falk / Amanda Apt - N
	2		inc ng	1:40		139		MC/S - Falk
	(3)		PRINT	3:10				He answers phone and
	(4)		PRINT	3:07				talks to Harvey - He's
	(5)		PRINT 2nd part good	3:10				framed CL in 40% of
								frame -
								SPLIT SCREEN
								Tk 3 - goes w/ Sc 14 Tk 3
								Tk 4 - goes w/ Sc 14 Tk 5
								Tk 5 - goes w/ Sc 14 Tk 8
15A	(1)	Snd	PRINT - out Sndrun	3:01	50 M	140	69	MC/S - Falk
	(2)		PRINT P.V.	:50			70	Framed in center for
			goes w/ Sc 14 Tk 5					non split screen version -

13 CONTINUED: (3) 13

~~AMANDA~~

~~She's a compulsive spender. She gave up a mediocre singing career in the chorus of the Met to marry my father - she didn't get anything when they split - she tried a singing comeback, nothing - she fancied herself an interior decorator, a daydream - teaching singing, nothing - teaching Yoga, nothing. She's always been supported by men.~~ *

~~FALK~~

~~Great - when is she coming?~~ *

~~AMANDA~~

~~Tomorrow. Look, don't make matters worse. I'm getting a migraine.~~ *

14. MS Harvey 15. MCS Falk 15A - MCS Falk

FALK
(on phone)
Hello?

14 INT. HARVEY'S HOME - NIGHT 14

Harvey wipes on. SPLIT SCREEN.

HARVEY
Did I get you at a bad time?

15 INT. FALK AND AMANDA'S APARTMENT - NIGHT 15

FALK
Actually -

16 INT. HARVEY'S HOME - NIGHT 16

HARVEY
I'll only be a minute. When I left you I ran into Danny Wax. He said the baby-sitter routine you wrote for him wasn't working - no laughs.

17 INT. FALK AND AMANDA'S APARTMENT - NIGHT 17

FALK
The routine's fine - he's just in the wrong profession.

14 - MS Harvey
15 - MCS Falk
15A - MCS Falk

18 INT. HARVEY'S HOME - NIGHT 18

HARVEY
That's what I told him. I said Danny, you've been around for a long time - there must be some reason you never really made it.

19 INT. FALK AND AMANDA'S APARTMENT - NIGHT 19

FALK
Great.
(hand over mouthpiece)
No tact.

20 INT. HARVEY'S HOME - NIGHT 20

HARVEY
The upshot is he wanted his money back or a new routine.

Omitted Sc 14 Tk 5

21 INT. FALK AND AMANDA'S APARTMENT - NIGHT 21

FALK
That routine is fine. I'm up to my neck in bills.

22 INT. HARVEY'S HOME - NIGHT 22

WT 1005 Harvey

HARVEY
He talked about some new idea he had about all the things that go wrong when a guy buys a home in suburbia - like crab grass. ad libs

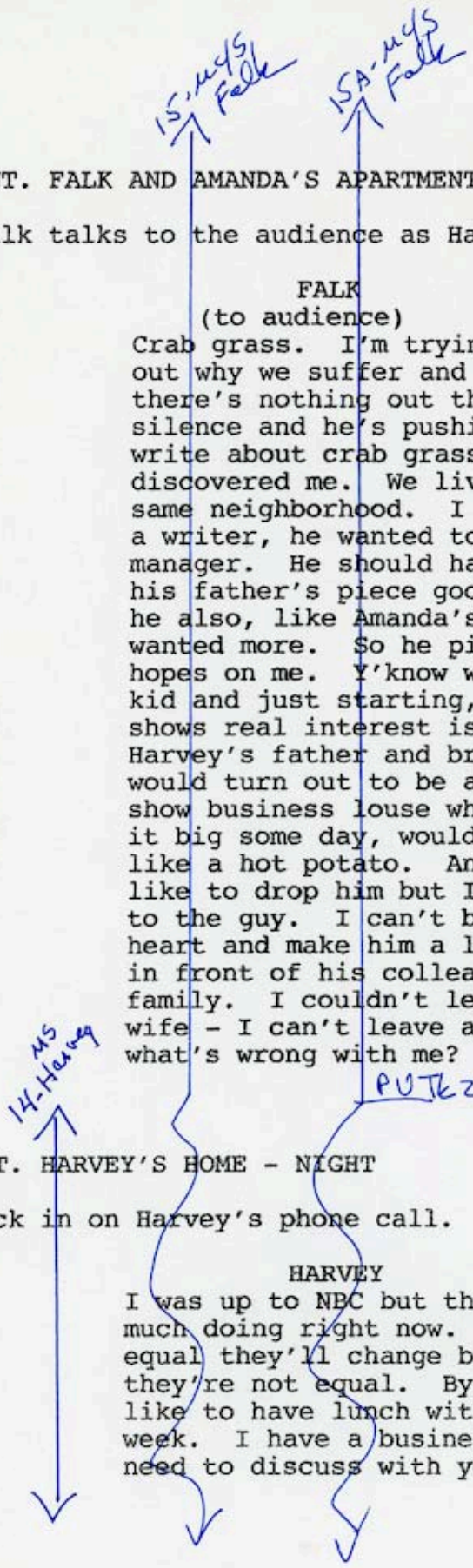
23 INT. FALK AND AMANDA'S APARTMENT - NIGHT 23

FALK
Harvey, I'm a little -

24 INT. HARVEY'S HOME - NIGHT 24

HARVEY
I said look, Danny - a man buys a suit - he says he's happy with the suit, then he walks around the corner and he sees another suit - suddenly he wants the new suit - he's not happy with the old one -

WIPE OFF:



25 INT. FALK AND AMANDA'S APARTMENT - NIGHT 25

Falk talks to the audience as Harvey WIPES OFF.

FALK
(to audience)
Crab grass. I'm trying to figure out why we suffer and die and there's nothing out there but silence and he's pushing me to write about crab grass. Harvey discovered me. We lived in the same neighborhood. I wanted to be a writer, he wanted to be a manager. He should have gone into his father's piece goods firm but he also, like Amanda's mother, wanted more. So he pinned his hopes on me. Y'know when you're a kid and just starting, anyone who shows real interest is a big deal. Harvey's father and brother said I would turn out to be a standard show business louse who, if I made it big some day, would drop Harvey like a hot potato. And I would like to drop him but I can't do it to the guy. I can't break his heart and make him a laughing stock in front of his colleagues and his family. I couldn't leave my first wife - I can't leave anybody - what's wrong with me?

WIPE BACK ON:

26 INT. HARVEY'S HOME - NIGHT 26

Back in on Harvey's phone call.

HARVEY
I was up to NBC but there's nothing much doing right now. Things being equal they'll change but right now they're not equal. By the way I'd like to have lunch with you this week. I have a business thing I need to discuss with you.

SCRIPT NOTES

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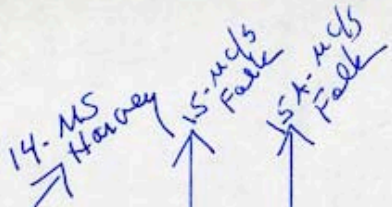
TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Falk/Amanda Apt - N
33	1	Snd	comp line omitted	1:10	50 m	1/40	70	Master Dolly IN - 2/S - Amanda + Falk
	2		mo mg	1:00				
	3		PRINT	1:26				
	4		PRINT	1:21				Start on F/S Amanda exiting bathroom. Falk enters CL + joins her for F2/S. Dolly IN closer. They exchange presents, kiss.
	5		mo mg	:21		141		
7/17	6		PRINT	1:20				



27 INT. FALK AND AMANDA'S APARTMENT - NIGHT 27

FALK
What kind of business?

28 INT. HARVEY'S HOME - NIGHT 28

HARVEY
I don't want to get into it on the phone.

29 INT. FALK AND AMANDA'S APARTMENT - NIGHT 29

FALK
Tell me.

30 INT. HARVEY'S HOME - NIGHT 30

HARVEY
No - the moment isn't right. We'll have lunch, I need your full attention, and then I'll get into it with you.

31 INT. FALK AND AMANDA'S APARTMENT - NIGHT 31

FALK
Gee, I must say I get anxious when -

32 INT. HARVEY'S HOME - NIGHT 32

HARVEY
Nothing to be anxious about - it's got to do with the future. Bye.
(hangs up)

WIPE BACK TO:

33-Master

33 INT. FALK AND AMANDA'S APARTMENT - NIGHT 33

396

Hangs up. Amanda enters now in some sexy outfit, having changed, like just her bra and panties.

AMANDA
Jerry, You do you think I'm fat?
(modeling her body)

FALK o/s
I think you're amazing looking.

33 CONTINUED: 33

33 - master

AMANDA
(teasing)
Of course you're used to those losers you went with before me.

FALK
I got you ~~something~~ happy anniversary.
(a small gift to her)

AMANDA
And this is for you.
(a larger gift)
Forgive the wrapping. I wrapped it myself and lost my temper when I couldn't get it even.
(opening her box)
I know what they are - ~~the silver~~ earrings we saw downtown.

FALK looks that way -

FALK I couldn't not get them for you -
Well you happen to look great in dangling earrings.

AMANDA
(dangling them from each ear)
Do I?

FALK
(opening his gift)
Beautiful. Absolutely beautiful -

AMANDA
They're great - you're the only one I've ever dated who knew exactly what to get me. Because you have a special vision of me.

FALK
(unwraps, it's a book)
No Exit And The Flys by Jean Paul Sartre. This is terrific -

AMANDA
It was between that and Eugene O'Neill. I couldn't figure out whose nihilistic pessimism would make you happier.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
34	(1)	Snd	PRINT	2:13	50 M	76	40	Ext. Antique Store - D Master Dolly - 2/S to 4/S
	2		Comp mg a	2:16				Start on LS Brook + Falk
	3		inc mgs	:25		—		approach into MZ/S,
						77		DOLLY BACK w/them +
	(4)		PRINT	2:00				P&N L as they round corner,
6/28	(5)		PRINT	2:10				Bob exits store + greets
	(6)		PRINT	2:10				Falk + Brook, Amanda
								exits store + joins for 4/S -
								Hold. They walk away
								at end.
								NOTE: This shot not good
								for 4/S - see coverage -
								good for beginning and
								walk away -

33 CONTINUED: (2) 33

33- Master

FALK
You know what Tennessee Williams wrote - the opposite of death is desire and I desired you from the minute you walked into my life.

34-Master

34 EXT. ANTIQUE SHOP - DAY 34 *

FLASHBACK to Falk with BROOK, his girl walking.

1 4 5 6

AMANDA (V.O.)
(over flashback to help the cut)
And I was attracted to you that afternoon, ~~right off~~.

(Now with Falk and Brook)

BROOK
I could live down here, it's so beautiful.

FALK
It's very pretty and I love coming down here to visit ~~here~~ but I like going back home to the Upper East side. ~~I just like it there~~.

BROOK
You wouldn't consider it - after we get married to move into the Village? * *

FALK
Why is the act of marriage so important? I just got out of a marriage - just because we get a signed piece of paper - I mean you moved in with me, we're a couple. * *

BROOK
Yes, I moved in with you ten months ago - we've been going together over a year now - I'm old fashioned that way. * * * *

FALK
I know - and all your girlfriends - * *

Just then exiting from antique store, Amanda and BOB. Ad-lib hellos, the men know each other.

SCRIPT NOTES

Page 29

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
34A	1	Snd	comp	1:07	50 M	77	40	MS Amanda to MC 2/S Amanda + Bob
	2		inc ngs	:22		78		Start on Amanda exiting store - DOLLY BACK w/ her to join Bob for MC 2/S (past Brook CL) - They exit CL -
	3		inc ngs	:05				
	4		inc ng	:18				
	5		inc ngs	:35				
	6		inc ngs	-				
	7		PRINT	1:11				
6/28	8		PRINT	1:07				
34B	1	Snd	PRINT	1:30	50 M	78	41	MC 4/S - Feature Brook + Falk
	2		PRINT	1:30				Introductions, dialogue, PAN R as they walk away
	3		inc ngs	:38				
	4		inc ngs	:14				
	5		comp ngs	1:28				
	6		PRINT	1:28				
6/28	7		PRINT	1:32				
34C	1	Snd	PRINT	1:28	75 M	79	41	CU - Falk
6/28								He looks CL @ o/s Brook, CR @ o/s Bob + Amanda -
34D	1	Snd	PRINT -	1:00	100 M	105	52	CU - Amanda
	2		PRINT inc	:35				She looks CL @ o/s Bob, Falk, Brook -
7/8	3		PRINT	1:00		106		
R34A	1	Snd	PRINT	1:25	50 M	105	52	Retake - MS. Amanda to MC 2/S w/ Bob
	2		PRINT	1:10				Start on Amanda exiting store. DOLLY BACK as she joins Bob for MC 2/S. They look CL @ o/s Falk + Brook -
	3		PRINT	1:05				
7/8	4		PRINT	1:15				
	5		PRINT	1:09				
W.T.	6		PRINT				52	Street noise + traffic - Sc R34A
7/8								

34 CONTINUED: 34

FALK
Brook - Bob Stiles -

BOB
Amanda this is Jerry Falk, Brook.

FALK
H-hello -
(taken with her right off)
(to Bob)
What are you doing down here?

BOB
She just bought her father a ridiculous birthday present.

AMANDA
You think it's ridiculous - I think it's great.
(showing it)

BOB
It's a turn of the century stereopticon complete with pornographic slides.

AMANDA
Isn't is wonderful?

FALK
I think it's brilliant.

AMANDA
See? I told you.

BOB
Just what he needs - antique pornography. And considering he's your dad - but I always said she had a little yen for him.

AMANDA
Ha, ha - I'm pioneering the breakdown of the last taboo.

BOB
I was going to call - we're going to a great new Indian restaurant tomorrow night - we wanted to invite you - I've hinged you up to Amanda - you can only disappoint.

* * *

SCRIPT NOTES

Page 30

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
WT 6/28	10 28		PRINT 1 2 3	mg :15 :15			41	Dialogue for walkaway Sc 34
35 6/27	1 2	Snd	PRINT PRINT	:08 :09	50 M	73	38	Int. Indian Restaurant M PAN to 4/S - Amanda, Bob, Falk, Brook Start on Waiter approaching PAN R to reveal 4/S group at table.
35A 6/27	1 2 3 4	Snd	MC MQC PRINT PRINT PRINT	1:20 1:20 1:45	100 M	73	38	CU - Amanda She looks CR to O/S group -
35B 6/27	1 2 3 4 5	Snd	PRINT PRINT PRINT PRINT PRINT	1:22 1:18 3:30 1:30 2:00	75 M	74	38	MC 2/S - Amanda + Bob They look CR @ O/S Falk + Brook -
35C 6/27	1 2	Snd	PRINT PRINT	1:32 2:00	75 M	75	39	MC 2/S - Brook + Falk They look CL @ O/S Amanda + Bob -
35D 6/27	1 2	Snd	PRINT PRINT	1:39	100 M	75	39	CU - Falk He looks CL to O/S group
WT	10 27		PRINT	:20			39	Room Tone - SC 35

34 CONTINUED: (2) 34

FALK
We're not busy tomorrow night, are we?

BROOK
We're supposed to take my parents out.

FALK
Oh but that's tentative.

BROOK
Besides, you hate Indian food.

FALK
I was actually meaning to give it another chance - since I only recently came to realize how much - she you liked Tandoori chicken. (I should give it another shot -

BOB
(as they walk)
It'll be fun - want to walk around a little?

FALK
Sure - we were just saying how beautiful it is down here.

BROOK
I could live down here in the Village -

AMANDA
I love hanging out down here but I don't think I could ever actually live anywhere but the Upper East Side.

DISSOLVE TO:

35 INT. INDIAN RESTAURANT - NIGHT 35

FLASHBACK. Falk is taken with Amanda.

AMANDA
What I love about Bogart is that he's so intensely urban - with the cigarette and the five o'clock shadow - in the seedy nightclubs...

35 CONTINUED: 35

35A-cu Amanda
35B-MC 2/3 Amanda + Bob
35C-MC 2/3 Brook + Falk
35D-cu Falk

FALK
Didn't I say that exact thing about Frank Sinatra? - Urban - Exactly - I even used the term -

BROOK
Where did you go to school?

AMANDA
Ethical Culture, Fieldstone, Brandeis, but I dropped out of college.

BOB
One of her professors fell in love with her.

AMANDA
It was terrible - he was married - it was too much pressure for all of us... His poor wife.

BOB
In addition to acting she's also a very good singer.

AMANDA
I try to sing, then I hear someone like Billie Holliday and forget about it -

BROOK
(to Falk)
Oh she's your favorite.

FALK
Favorite, absolute favorite -

AMANDA
But you can't listen to ~~the~~ her on CD's - they sterilize the sound.

FALK
Didn't I say that? Exactly - They sterilize agree - Someone told me about a little record store that sells all her old recordings in the old thirty-threes and seventy-eights. Which is how you should listen to her -

AMANDA
I'd love to know about it. She's amazing.

SCRIPT NOTES

Page 32 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
36E	1	Snd	PRINT	1:33	100 M	95	47	CU - Amanda
	2		PRINT	1:30				She looks CR @ o/s
7/3	3		PRINT	2:30				Falk + Bob, CL @ o/s
			last line repeated					Brook -
36F	1	Snd	mic mgr	:50	75 M	96	47	C 2/S - Brook + Amanda
	2		PRINT	1:50				They look CR @ o/s
	3		PRINT	1:40				Falk + Bob -
			slated TK 2 in error					
	4		PRINT ? focus?	2:04			48	
	5		mic mgs	1:10				
	6		PRINT	2:12				Tks 7+8 - P.U; "Direction
7/3	7		PRINT - P.U	:45				said ..."
	8		PRINT - P.U	1:34				
36G	1	Snd	PRINT	2:34	75 M	97	48	C 2/S - Bob + Falk
	2		mic mg	:30				They look CL @ o/s
	3		PRINT	1:50		98		Amanda + Brook -
	4		mic mg	:35				
	5		PRINT	3:37				
	6		PRINT	2:25				
7/3	7		PRINT	2:00		99	49	
36H	1	SM	PRINT	4:00	100 M	99	49	CU - Falk
7/3								He looks CL b o/s group -

SCRIPT NOTES

Page 32

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A36 6/3	1 2 3 4	MOS	PRINT :12 PRINT :20 PRINT :07 PRINT :18 Different exposures and framing -		50 M	4	-	Ext. Village Vanguard - N CU - Sign Hold neon "Vanguard" sign + part of awning w/ lettering -
W.T	100	4	PRINT 6/3				1	Sc A36 - Street noise
A36A 6/3	1 2	MOS	PRINT :09 PRINT :08		50 M	4	-	Front Angle - Entrance door + billboards -
36 7/3	1	Snd	PRINT	1:20	50 M	94	47	Ext. Village Vanguard - N Wide - Diana Krall + Audience As she plays and sings "It Had to Be You."
36A 7/3	1	Snd	PRINT	1:55	75 M	94	47	MS - Diana Krall As she sings + plays -
36B 7/3	1	Snd	PRINT	:20	50 M	94	47	M 4/S - Brock, Amanda, Falk + Bob seated @ table listening to o/s Krall. They look CL.
36C 7/3	1 2 3 4	Snd	PRINT :41 PRINT :48 PRINT :10 PRINT :30		100 M	95	47	CU - Amanda She looks CL @ o/s Krall, leans forward for line -
36D 7/3	1 2 3	Snd	PRINT :35 PRINT :31 PRINT 1:00		100 M	94	47	CU - Falk He looks CL @ o/s Krall, steals a look @ o/s Amanda, his line -
36J 7/3	1	Snd	PRINT	2:00	40 M	99	49	MCS - Diana Krall thru piano in f.g.
W.T	102		PRINT				49	Room Tone
cont'd	103	E/S	PRINT 7/3					clapping

35 CONTINUED: (2) 35

FALK
Hey, it's early. Why don't we hit the Village Vanguard. Diana Krall is there. Should be a great show if you're interested. *

AMANDA
I'll get so discouraged but I'm dying to see her. *

BROOK
You get up so early to write -

They conclude they'll go.

A36 EXT. VILLAGE VANGUARD - NIGHT A36 *

FLASHBACK. Establishing shot. *

DISSOLVE TO:

36 INT. VILLAGE VANGUARD - NIGHT 36 *

FLASHBACK. Diana Krall sings and plays live. We play her and our group. Falk keeps staring at Amanda. She looks beautiful by candlelight. *

AMANDA
(whispering)
She's so moving.

FALK
(whispering)
I agree - totally moving - you captured her.

Finally cut to later. Diana Krall is finished and Amanda is in mid-conversation. *

AMANDA
What I was saying - Oh - ~~to me~~ I would love to take an small boat down the Amazon. So beautiful.

FALK
(scared for a second)
Not tonight?
(they laugh, he pulls out of it)
Oh - yes - that would be thrilling.

BROOK
You hate heat and mosquitos.

36 CONTINUED: 36

36E-CU Amanda
36F-C2/S Brook+Amanda
36G-C2/S Bob+Falk
36H-CU Falk

FALK
I hate malaria - I don't hate all mosquitos.

AMANDA
I always wanted to see the parrots and the giant butterflies...

FALK
Yes, yes - and the wild monkeys...

BROOK
The monkeys? How much have you had to drink?

AMANDA
Do you like snakes?

FALK
Do I like snakes?

AMANDA
Some people get very queasy about snakes - I find them beautiful and ~~sensuous~~ the way they move. so sensual

FALK
Yes - yes - I do - so sensual cobras -

AMANDA
Pythons?

FALK
Oh pythons too - gaudas, rattlesnakes, love them all

BROOK
I can't believe I'm hearing this.

POTUS 7+8

FALK
Please - I often said there's nothing like a good dense jungle in the rain. I've said this.

BROOK
You are drunk. *

BOB
Speaking of rain, there's supposed to be a hurricane later tonight.

SCRIPT NOTES

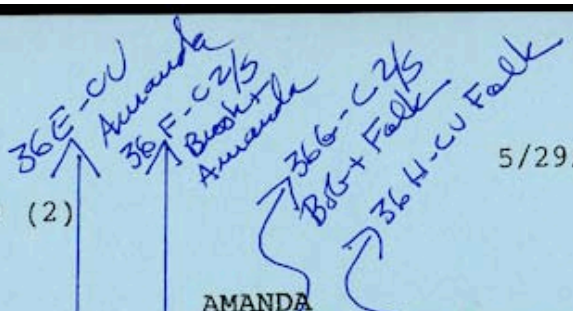
Page 34

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Falk/Brook Apt - N
37	1	Snd	inc mgs	:22	50	115	59	Master PAN/DOLLY - Brook + Falk
	2		inc mga	:25	M			Start on MS Brook emerging from bathroom, PAN L + DOLLY IN w/ Falk's cross to kitchen, Brook joins for M 2/s. Falk approaches into MCU, Brook crosses to CR -
	3		inc mga	:10				
	4		inc mgs	:15				
	5		comp mgs	:50				
	6		comp mgs	:50				
	7		PRINT focus	:55				
	8		PRINT	:50				
	9		PRINT	:54				
	10		PRINT	:55				
7/11	11		inc mgs	:10				
	12		comp	1:00				

36 CONTINUED: (2) 36



AMANDA
I know. I love it. Should we rent a car and drive to the Hamptons? We can walk on the beach and experience the hurricane. The winds are incredible*

FALK
Hey - That's a great idea -

BROOK
He hates the Hamptons.

FALK
It's a hurricane, it's totally different. Apples + oranges -

BOB
This kid's up for anything... too late for me... and don't you have an audition tomorrow morning?...

AMANDA
My candle burns at both ends, it will not last the night -

FALK
Edna Millay is my favorite poet.
(to Brook)
Don't I quote her all the time?

CUT TO:

37-Master 7-10

37 INT. FALK AND BROOK'S APARTMENT - NIGHT 37

Note: This is the same apartment as Falk and Amanda.

FLASHBACK. They are making ready for bed.

BROOK
Amanda's pretty, isn't she?

Falk is in other room out of sight.

FALK (O.S.)
She's ok... I suppose -

BROOK O/S
You're drunk but I was looking at her face under that candlelight - she has this off-beat sexual quality...

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Street/Amanda/Bob Brownstone-D
38	(1)	Snd	PRINT	1:13	50 m	63	33	C/S to LS - Falk
	(2)		PRINT	1:13				TILT DOWN Brownstone, Falk enters CL in C/S and talks to Amanda on cell phone - He walks off CR + re-enters, crosses street into LS + sits on stoop -
	(3)		PRINT	1:13				
	4		inc ngs	:21				
	(5)		PRINT	1:12				
	(6)		PRINT	1:12				
6/24	7		inc ngc	:08				

37 - master

37 CONTINUED: 37

FALK (~~O.S.~~)
Yeah, I guess if you find that - that -
(to himself)
Crippling sense of passionate heat
behind those big eyes sexy... *

BROOK O/S [FALK Nothing, nothing]
Huh? Your friend Bob is crazy about
her.

Play Falk staring, listening.

BROOK (~~O.S.~~)
I got the whole story while you
were in the men's room throwing up.

FALK
I'm fine - I'm okay.

BROOK (~~O.S.~~) a few months ago
She moved in with him and I get the
feeling he's dying to marry her.

FALK
Oh yeah?.

Brook walks into room.

BROOK
They make a nice couple. He's
charming and he's very attractive.
Are you sure you're okay?

FALK
Yeah, I'm fine. ..

CUT TO:

38 - C/S (L) Falk

38 EXT. STREET - DAY 38

FLASHBACK. Falk on cell phone, dials with trepidation. *

1 2 3 5 6

FALK
Amanda? It's Jerry Falk - Hi.
good.. good.. you? Listen I was just.
thinking of going to this old record.
store I found out about. I know
you were interested in picking up
some Billie Holliday... I'm actually
vaguely near your house. I thought..

SCRIPT NOTES

Page 36

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
39 6/24	1	Snd	PRINT	:30	50 M	64	33	Ext. Amanda / Bob Brownstone - D
	2		PRINT	:27				LS - Amanda + Falk
	3		PRINT	:26				TILT DOWN brownstone to Falk waiting. Amanda exits + greets Falk, they go off CR -
39A 6/24	1	Snd	PRINT	:25	100 M	64	33	Same as above - closer F 2/s
	2		PRINT	:24				
								Int Old Record Shop - D
40	1	Snd	PRINT	2:00	45 M	47	26	MC 2/s - DOLLY - Amanda + Falk
	2		PRINT	2:10				
	3		PRINT	2:13		48		
See R40 PTR36	4		PRINT	2:13				Start on Amanda looking at records, Falk joins her CR with Diana Krall record. DOLLY R as they look at records - they turn away. Falk finds Cole Porter record - They kiss -
	5		PRINT	2:15				
	6		inc mqs	1:00				
	7		inc mqs	:29		49		
6/19	8		inc mqs	:47				
	9		inc mqs	:30				
	10		PRINT	2:08				
40A	1	Snd	inc mqs	:50	40 TO 55 M	49	27	MC 2/s. Amanda + Falk
	2		PRINT	2:00				
6s	3		inc mq	1:05		50		They approach along aisle into MC 2/s - Amanda inf. q. PAN R as they cross to look at Cole Porter record - They kiss - Hold profile 2/s -
	4		PRINT	2:00				
	5		PRINT	2:00				
	6		PRINT	2:02				
	7		PRINT	2:02		51		
6/19	8		PRINT	2:05				
W.T	1016		PRINT				27	Room Tone - Sc 40

38 CONTINUED: 38

FALK (cont'd)
I mean if you and Bob are busy - oh - of course - well he would be at work - what was I thinking - great - I could actually be there pretty soon say three minutes? ok, I'll meet you out in front of your place. great. Bye. CUT TO:

39 EXT. AMANDA AND BOB'S APARTMENT - DAY 39

FLASHBACK. Falk is in front of her house - she emerges momentarily, looking great. We don't hear them because it's a long shot but you can see the nervous shuffling. They go off or hail a cab.

CUT TO:

40 INT. OLD RECORD SHOP - DAY 40

FLASHBACK. They are in the dusty record shop.

AMANDA
(examining discs)
These are great.

FALK
Let me get you this one as a present - since I know you ~~are~~ love Diana Krall. ~~Can~~.

AMANDA
(studying CD) She was so good the other night. Oh she has such great taste in songs.

FALK
I'd love to hear you sing sometime.

AMANDA
I can't sing publicly. I'm too fat -

FALK
Fat? Did you say fat?

AMANDA
I have these great new diet pills...

FALK
I'd hardly call you fat. Is that how you know Bob? From his music company?

SCRIPT NOTES

Page 37

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
40B	1	Snd	PRINT	:50	100 m	51	27	CU - Amanda (past Fall)
	2		mc mg	:08				As they kiss
	3		mc mg	:49				
6/19	4		PRINT	:50				

40 CONTINUED: 40

AMANDA
No ~~Actually~~ he picked me up in Central Park, actually -

FALK
Oh - how funny - and you got seriously involved...

AMANDA
No not seriously - He wants to but I can't. I guess I'm a little commitment phobic. It's kinda awful that way. I'd love to meet someone that I'd wanna give myself over to so I'd be the one who's heart got broken in the end but - it hasn't happened ~~yet~~. ~~How about~~ you?

FALK
Me neither. Brook and I are - in the last stages.. basically.

AMANDA
Really? She didn't give me that impression.

FALK
No? Yeah, yeah - that's pretty much how it is. Cole Porter. This album is so good really pretty songs - very old. Let me get you this as a present - I was actually listening to this last night and I thought of you -

AMANDA
You were ~~listening~~ Cole Porter and you thought of me? You must really have a crush on me.

FALK
(mesmerized)
I do?

AMANDA
I'd say it's fatal.

Falk kisses her.

FALK
Oh god - what did I do? Look, I have a confession to make my name is not Jerry Falk - it's Falkbeer -
(MORE)

SCRIPT NOTES

Page R36

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R40	1	Snd	comp mqs	2:35	50 M	1½	71	Int. Record Shop - D
	2		inc mqs	:24				Master 2/S - Amanda + Falk
	3		PRINT	2:32				
	4		PRINT	2:42				Start Wide as Falk joins Amanda + gives her record, they approach into MC 2/S, PANR as Amanda crosses to another rack, Falk joins + picks up Cole Porter record - Hold C 2/S - profile - They kiss -
7/18	6 5 5		PRINT	2:50		143		
W T	10 46		PRINT 2X				71	Amanda for pronunciation of "publicity" -

38 CONTINUED: 38

FALK (cont'd)
I mean if you and Bob are busy - oh - of course - well he would be at work - what was I thinking - great - sure -

CUT TO:

39 EXT. AMANDA AND BOB'S APARTMENT - DAY 39

FLASHBACK. Falk is in front of her house - she emerges momentarily, looking great. We don't hear them because it's a long shot but you can see the nervous shuffling. They go off or hail a cab.

40-Master 2/5

CUT TO:

40 INT. OLD RECORD SHOP - DAY 40

FLASHBACK. They are in the dusty record shop.

3 4 5

AMANDA
(examining discs)
These are great.

FALK
Let me get you this Diana Krall record as a present - since I know you're a ~~Diana Krall~~ fan.

AMANDA
Wasn't she great the other night. I love that you appreciate old songs - they're so pretty.

FALK
I'd love to hear you sing sometime.

WT 10/16 Amanda

AMANDA
I can't sing publicly. I'm too fat.

FALK
Fat? Did you say fat?

AMANDA
I have these great new diet pills - they take away your appetite but heighten your sexual drive.

FALK
Right - right - Is that how you know Bob? From his music company?

SCRIPT NOTES

Page R37

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R40A 7/18 6s	1	Snd	PRINT	1:40	100 M	143	71	CU - Amanda She looks CR @ o/s Falk. Falk moves in for kiss -
	2		PRINT	1:10				
WT 7/18	10 47		PRINT				71	Room Tone w/ light buzz Sc R40A
R40B 7/18	1	Snd	PRINT	1:15	100 M	143	71	CU - Falk He looks CL at o/s Amanda - Moves off CL for kiss + returns -
	2		PRINT	2:15				
	3		PRINT P.U.	1:45		144	72	

40 CONTINUED: 40

AMANDA
Actually he picked me up in Central Park.

FALK
Oh - how funny - and you got seriously involved...

AMANDA
He'd like to but I can't. I have a tough time committing. I mean I daydream about meeting someone who I'll actually want to just give myself over to where I'd be the one hurt ~~in the end~~ - but - it hasn't happened yet. How about you?

FALK ~~Same thing here~~
Me neither. Brook and I are - in the last stages...

AMANDA
Really? She didn't give me that impression.

R40A - CU Amanda
FALK
Yes, yes... Let me get you this - a little present - there's some vintage Cole Porter - very pretty songs. I was listening to it last night and I thought of you.

AMANDA
You were listening to Cole Porter and you thought of me? You must really have a crush on me.

FALK
(mesmerized)
I do?

AMANDA
I'd say it's fatal.

Falk kisses her.

FALK
I'm sorry I couldn't resist.

AMANDA
Don't be ~~sorry~~. I wanted you to.

R40 Master 2/3

R40B - CU Falk

WT1047 Room Tone

40 CONTINUED: (2) 40

R40- Master 2/3 R40A- CU, Amanda R40B-CU Falk

FALK
You did? PU T&3

AMANDA
I had a crush on you from the first time we met. Couldn't you tell by the way I ignored you?

FALK
There was something compelling in your apathy.

AMANDA
I found you very sweet - ~~amusing~~ sensitive and vulnerable and I knew you liked me.

FALK
I can't believe I'm in love with a smoker.

AMANDA
I don't want anyone to get hurt.

SCRIPT NOTES

Page 38

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Falk/Brook Apt - N
41	1	2nd	inc ng	1:00	50 M	116	59	Master - Brook + Falk
	2		inc ngs	:10				
	3		comp	1:27				Start on Brook in bed - Falk enters CR, throws jacket, greets Brook, PANL as he crosses away to kitchen for soda, PANR as he returns + joins Brook on bed for MS/S - She discovers hair -
	4		inc ngs	:31				
	(5)		PRINT	1:31				
	6		comp boom in	1:34				
						117		
	(7)		PRINT	1:45				
	8		comp	1:50				
	9		inc ng	:22				
	10		comp "Naked"	1:53				
	11		inc ng	:22				
	12		inc ng	:20				
	13		inc ng	:24				
	14		inc ng	:23				
7/11								
	(15)		PRINT	1:39		118		
	16		inc ng	:38				
	(17)		PRINT	2:00				
W.T	(10 39)						60	Brook - Sc 41
7/11								"Is this a woman's hair?"

40 CONTINUED: (2) 40

FALK (cont'd)
I changed it when I became a writer.

AMANDA
What do we do?

FALK
Ultimately we marry - it's just right now I'm a little nauseous. Maybe some water -

She stares at him with that face as we.

DISSOLVE TO:

41 INT. FALK AND BROOK'S APARTMENT - NIGHT 41

FLASHBACK. Falk with Brook at home, he's just walked in.

BROOK
Where were you? It's ten o'clock.

FALK
I had a meeting.

BROOK
You smell from alcohol - my god, your tongue's black.

FALK
I had some wine.

BROOK
Wine? Why? It's not Passover.

FALK
To celebrate the deal.

BROOK
What deal?

FALK
I'm going to have an opportunity to write for a very famous puppet - remember I -

BROOK
(sweater or jacket)
Is this a woman's hair?

FALK
This? I - gee it does look kind of like one - probably got it in the taxi... ~~I'm tired~~.
(MORE)

SCRIPT NOTES

Page 39

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Shrink's Office - D
42	1	Snd	comp	1:07	50	60	32	Dolly Back - 2/s - Shrink + Falk
	2		mc mqs	:27	M			
	3		mc mqs	:05				
	(4)		PRINT	1:00				Start on C/s Shrink. Dolly Back to reveal Falk on couch. Hold 2/s w/ Shrink seated behind him. Falk sits up + speaks to camera, Dolly IN closer.
	5		mc mqa	:18				
	(6)		PRINT	1:00				
	7		mc mq	:18				
6/24	(8)		PRINT	1:02				
W.T	(1021)		PRINT				32	Falk's Sc 42 Use for "See."
	p. 40							
W.T.	(1023)		PRINT				33	Room Tone - Shrink's office

41 CONTINUED: 41

FALK (cont'd)
I want to go right to sleep tonight. Anyhow - I met with the puppet - a - not the doll - the one who works the strings. ~~Naturally~~. good guy and it ...

Falk has removed his shirt.

BROOK
What is this? Another woman's hair? Don't tell me you rode home in the taxi in your underwear.

CUT TO:

42 INT. SHRINK'S OFFICE - DAY 42

FLASHBACK

FALK
You never heard a guy talk so fast - I blamed it on the laundry - I said the Chinaman was a shoulder-length brunette - she asked me if I still loved her - what could I say? Why can't I tell her the truth - I'm in love with Amanda - why can't I tell her it's over - why do I have such trouble leaving people...

SHRINK
Tell me about your dream - you dreamed the Cleveland Indians all got jobs at Toys R Us.

FALK
Yes, so what can it possibly mean? I can't keep wasting my hour here describing lunatic dreams - I have a date with Amanda and I can't keep slipping around town on the sly and live like this - Amanda can handle it better but I need help here - what do I do? I have to extricate myself from Brook. It'll break her heart - she wants to marry me.

Silence. Falk rises from sofa and talks to camera.

FALK (CONT'D)
The guy will not talk - I've been with him for three years now -

SCRIPT NOTES

Page 40

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T.10 21 - notes on p 9 39								
								Ext. Warwick Hotel - D
43	1	Snd	PRINT	:10	50	1	1	Front Angle - TILT UP
	2		PRINT	:17	M			
6/3	3		PRINT - faster Tilt	:09				Hold front entrance, TILT Up to windows -
43A	1	Snd	PRINT	:14	75	2	2	Side Angle - TILT Up
	2		PRINT	:11	M			
	3		PRINT - filter change	:13				Hold side angle entrance w/ car roof inf. g. - TILT Up to windows -
6/3	4		PRINT	:16				
44	1	Snd	comp	:40	75	20 1	100	Int. Hotel Room - D
6/5	2		PRINT	:40	M			MS/s to MCS/s - Falk + Amanda
	3		PRINT	:40				
	4		PRINT	:40				
8/16 6/5	5		PRINT	:40				They're sitting up in bed. DOLLY L + IN during dialogue -
	6		PRINT	:40				

42 CONTINUED: 42-2/5 42

SHRINK
What comes to mind about the Cleveland Indians?

FALK
(to camera)
See? - This is what I get. I need a course of action and he wants me to free associate about the Cleveland Indians at Toys R Us.

WT1021 for "see"

43- Front TILT UP 43A- Side TILT UP CUT TO:

43 EXT. WARWICK HOTEL - DAY 43

1-4

1-3

FLASHBACK. Pan up, establish.

CUT TO:

44- Dolly M2/5 to MC2/5

44 INT. HOTEL ROOM - DAY 44

2-6

FLASHBACK. Amanda and Falk in bed. *

AMANDA
I love doing it in a hotels ~~room~~. It's so - illicit - and check yourself for shoulder-length hairs in hard to justify locations.

FALK
I just ~~want~~ have to think of how to let Brook down gracefully. *

AMANDA
It's okay - there's no rush - I've been the other woman before. *

FALK
Was Bob upset when you told him?

AMANDA
He was disappointed but I was honest about myself going in. Naturally I didn't tell him it was you I was in love with. *

FALK
Where have you been all my life? *

AMANDA
Your just a kid. *

FALK
well, since my bar mitzvah

They cuddle -

SCRIPT NOTES

Page 41

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Falk/Amanda Apt - D
44AA 7/2	(1) (2) (3)	Snd	PRINT PRINT PRINT	:10 :14 :14	75 m	93	46	F/S - Brook + Falk They exit building arguing Brook storms off CL - Hold Falk -
								Int. Falk/Amanda Apt. N
45 7/11	(1) (2)	Snd	PRINT PRINT	2:14 2:16	50 m	14	70	Master Start on F 2/S - Amanda + Falk as they were in Sc 33. Dolly IN closer. They kiss. She breaks away + exits CL f.g. - hold Falk, she re-enters + disappears into the bathroom. Falk follows her - Amanda exits bathroom + sits - PAN L w/ her to join Falk for M 2/S -

44 CONTINUED: (2) 44

~~They kiss~~.

44AA. F/S Brook + Falk

CUT TO:

44A EXT. FALK AND BROOK'S APARTMENT - DAY 44A

FLASHBACK. (Note: same exterior as Falk and Amanda's). Brook exiting their house with her bags. Falk runs out after her.

1
2
3

BROOK
Don't give me that - I don't believe you - those marks on your back are bite marks - you think I believe you fell on your comb?

45. Master

CUT BACK TO:

45 INT. FALK AND AMANDA'S APARTMENT - NIGHT 45

PRESENT DAY. (Matches Scene 33)

1
2

AMANDA
What are you thinking?

FALK
Everything - when we met - when Brook found out - when we signed into that hotel as S and Z Fitzgerald. We made love everywhere. When I think of the risky places ~~that lust overcame~~ us -

AMANDA
You know Fireside Memorial Chapel is now a MacDonald's. *

Kisses her, they go at it, it gets hotter and heavier and then she stops.

AMANDA (CONT'D)
Don't.

FALK
Why not?

AMANDA
~~You know~~ I can't.

FALK
But it's not natural. We never sleep with each other anymore.

45 CONTINUED: 45

AMANDA
I'm going through a rough patch. It'll pass.

FALK
When? It's been six months.

AMANDA O/S
I told you, you should sleep with other women.

FALK
But I don't love other women, I love you. What did I do to turn you off? I don't get it -

AMANDA
Nothing - you did nothing. Why is everything always about you? You have such an ego.

FALK O/S
An ego?

AMANDA O/S
What do you want me to do, close my eyes, grit my teeth, hold myself stiff and let you do it to me?

FALK
It's getting to the point where I may settle for that.

AMANDA O/S
Sometimes I wonder if it's because you remind me of my father.

FALK
You once told me you found your father sexually attractive.

AMANDA
That's not the part you remind me of. ~~You remind me of~~ his professional manner - it was warm and sweet and supportive. * *

FALK O/S
Gee I'm sorry I have all those turn-off qualities.

SCRIPT NOTES

Page R43

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R46 7/22	1	Snd	PRINT	1:55	40 M	150	77	Ext. Dobel's Car / Harbor - Dsk
	2		PRINT	2:00				Side Angle 2/S - Falk + Dobel
	3		PRINT	2:00				From driver's side - As Dobel drives - Dialogue -
	4		PRINT - P.U. + completed reading	1:25 2:00		Cam A		
R46 7/22	1	Snd	PRINT	1:55	75 M	B 45	77	Front Angle 2/S -
	2		PRINT	2:00				
	3		PRINT	2:00	100 M			TK 3+4 CU - Dobel
	4		PRINT P.U. + completed reading	1:25 2:00		Cam B		
R46A 7/22	1	MOS	PRINT	:14	50 M	151	77	Ext. Dobel's Car / Harbor - Dsk
	2		PRINT	:10	75 M			PAN Dobel's Car
								PAN R&L w/ car passby -
NOTE: Original Sc 46 in back of script.								

45 CONTINUED: (2) 45. Master 45

AMANDA
Sleep with other women - just don't tell me about it.

FALK
Do you love me?

AMANDA
What a question - just because I pull away when you touch me.

R46 Side 2/5 R46 - Front 2/5 + CU Dobel R46A - Car Passby (1) (2)

CUT TO:

R46 EXT. DOBEL'S CAR ON ROAD - DAY/DUSK R46 *

Falk with Dobel on their way to Pip's. They are driving either on the Belt Parkway or Ocean Parkway. *

1-4 Cam A 1-4 Cam B

DOBEL *
Just 'cause I pull away when you touch me - Falk, give me a break -

FALK *
She said it was temporary - meanwhile - her mother came to live with us which is another mouth to feed. The woman never really liked me - she's difficult - aggressive - also crazy - plus I've had to give up my writing space. I have absolutely no where to work. *

DOBEL
You haven't consummated your passion for her in six months ~~and you sleep next to her at night~~? I have a theory ~~you can get cancer from~~ too much rejection causes cancer - * * *

FALK *
She encourages me to sleep with other women.

R46 CONTINUED: R46

R46-Side 2/5 R46-Front 2/5 + CU Dobel

A B

DOBEL
Well then do it, Falk. I'm sure there's a million women out there who would find it ~~reasonably~~ exciting ~~for you~~ to get into bed with you - well, maybe not a million but I'm certain you could find one if you get her drunk enough.

FALK
I have no interest in other women.

DOBEL
God - even my first wife was... *

FALK *
Wife? You were married? *

DOBEL *
A bitter story. When I was very 40 and I should have *
known something was wrong at our *
wedding when her family kept *
dancing around me chanting - we *
will make him one of us. *

~~FALK~~ *
~~Gee -~~ *

~~DOBEL~~ *
~~We didn't get along in any way~~ *
~~including sex - she wanted to be~~ *
~~spanked and I had a torn rotator~~ *
~~cuff~~. *

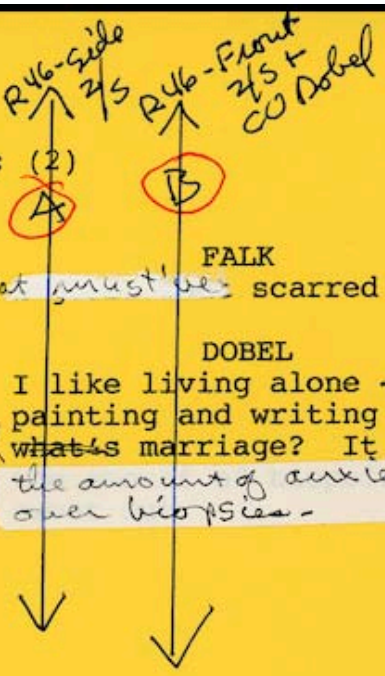
FALK *
Is she the one that - *

DOBEL *
The one who put me in the mat house was Lauren *
Lauren was unbelievable. Lauren could play Vivaldi on the *
harpsichord and read everything *
from the Rig-Veda to Finnegan's *
Wake - plus she had a body that *
appears in Richard Halliburton's *
book of miracles. *

FALK *
So What happened? *

DOBEL *
She left me for an equally *
exciting woman. *

46 CONTINUED: (2) 46



FALK
That must've scarred you on love.

DOBEL
I like living alone - I like painting and writing jokes - and what's love and what's marriage? It just doubles the amount of anxieties you have over hospitals -

SCRIPT NOTES

Page 46

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
47 6/11	1	Snd	PRINT	1:00	50 M	B6	13	Int. Pips - Dusk Wide - Side Angle - Richard (Comic) As he goes thru routine, audience laughs -
	2		PRINT	1:00				
47A 6/11	1	Snd	PRINT	:55	75 M	B6	13	MS - Richard From Falk/Dobel POV
	2		comp	:49				
	3		PRINT	1:02				
47B 6/11	1	Snd	PRINT	:55	75 M	B6	13	MCU/S - Falk + Dobel They react CL to O/S Richard - NOTE: Falk's position changed from SC47.
	2		PRINT	:56				
	3		PRINT	:52		B7		
WF 10 11 6/11			PRINT				13	Audience laughter -

DOBEL
I live alone and like it, and yet Falk, I agree with Camus that women are all we can know of paradise on earth or put into a sound bite more in keeping with the rhythm of your generation - girls are God.

FALK
Amanda will get over this problem and things will return to the way they were. The chemistry is too good between us.

DOBEL
What good is chemistry if there's no biology.

FALK
What's luctiferous mean?

DOBEL
Mournful.

CUT TO:

47 INT. PIP'S - DUSK 47 *

Falk and Dobel in Pip's. The comic works.

RICHARD (COMIC)
I had a rough day. I got up, put on a shirt and the button came off - I opened my car door and the handle came off - now I'm afraid to go to the bathroom. And speaking of bathrooms - I just got back from a trip abroad. They say travel is educational - I can now say Kaopectate in seven different languages. My wife and I were travelling with our next door neighbor. Let me tell you how cheap this guy is - instead of paying for a vasectomy he straddled an electric fence in his under pants but I love my wife. I still remember our first date. The first words she said as we got into bed - "Are you a cop?"

SCRIPT NOTES

Page 46A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
48	1	2nd	inc mga	:06	50	B 6	13	M2/S - Dobel + Falk
	(2)		PRINT	:11	"			Waitress puts check on table + exits Dobel grabs it, they exit CR -
6/11	(3)		PRINT	:10				
	(4)		PRINT	:09				

48. M2/S
2
3
4

47A INT. PIP'S - NIGHT 47A

FALK
(as waitress puts check on table)
I'll get it.

DOBEL
No, no. Come -

~~FALK~~
~~Here~~.

Dobel grabs it. Dkeep

48 INT. PIP'S EXIT - NIGHT 48

Falk and Dobel going toward exit.

CUT TO:

SCRIPT NOTES

Page 47

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
49	(1)	Snd	PRINT	1:14	50 M	B46	77	Ext. Pips - N
	(2)		PRINT	1:25				M2/S - Dobel + Falk. Steadicam
	3		inc ng	:38		B47		Dobel + Falk exit Pips.
	(4)		PRINT	1:20				MOVE BACK holding M2/S
	5		inc ngs	:05				as they walk + talk.
	(6)		PRINT	1:20				They exit CL -
7/22	7		inc ngs	:10		B48		
	(8)		PRINT	1:28				

49. M2/S Steadicam

49 EXT. PIP'S - NIGHT 49

Falk and Dobel are walking to Dobel's sports car. *

JOHN
He's brilliant, he's a genius -

FALK
What'd you do, I wanted to get the check.

DOBEL
No you didn't.

FALK
What do you mean? (etc)

DOBEL
Never ~~trust~~ a guy who fumbles for the check - he who wants to get the check gets it. When you ~~want to~~ really want to get the check you'll find a way to get it. [As you go on in life]

FALK
~~See~~ I was planning on -

DOBEL
Did you pick up on what that guy said? There were three people coming in when we were leaving -

FALK
Swearing -

DOBEL
Two guys and a girl. ~~entering~~ - ~~moustached, the men~~ ..

FALK
No I didn't hear - - -

DOBEL, at
~~He~~ looked us ~~up and down and~~ and said to the other guy Jews start all wars.

FALK
No.

DOBEL
He ~~looked us up and down and said~~, presumably to his friend but more for our benefit, Jews start all wars.

SCRIPT NOTES

Page 48 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R50	1	Snd	comp mqs	2:54	50 M	172	86	Retake - Master
	2		inc mqs	1:05				Same action as Sc 50
	3		inc mqa	1:00				
	(4)		PRINT	2:50				
	5		inc mqa	:45				
7/26	(6)		PRINT	2:52				

SCRIPT NOTES

Page 48

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Falk/Amanda Apt - N
50	1	Snd	PRINT	2:50	50 M	152	78	Master Dolly I/PAN - Amanda, Falk, Paula
	2		inc rq	1:35				
	3 b.s.		PRINT - bump	2:46				Start on front door as Amanda enters CL + opens it. Falk
	4		inc rqa	:23		153		enters PAN L w/ him, Amanda disappears into kitchen. Falk
	5		PRINT	2:55				picks up food cartons, PAN L
	6		inc rqs	:23				as he hands them off to
	7		inc rq	:17				Amanda, PAN R w/ him -
	8		PRINT	2:50				Paula appears in bedroom,
	9		PRINT - P. line omitted	2:50 p 95		154		PAN R w/ her losing Falk. PAN L w/ Paula to join
	10		inc rqs	:15				Amanda in kitchen,
	11		PRINT	2:50				hold MCU/S. Amanda exits
7/23			Snd note: Use Paula's line "The truth is - .. living it from another take			"		CR, Dolly L w/ Falk's cross into kitchen to join Paula for 2/S. Dolly R w/
	12		inc rqa	:48				Falk to join Amanda
	13		PRINT	2:47		155	79	in Living Room @ desk. Paula crosses f.g. PAN R w/ her to bedroom. Falk joins her - Paula closes bedroom curtain. Amanda joins Falk - Dolly IN to MCU/S -

cont'd

49 CONTINUED: 49

FALK
Well it wasn't for my benefit 'cause I missed it completely.

DOBEL
Yes, you seemed more ~~obsessed~~ with one of the more physically prepossessing waitresses.

FALK
I saw this trio, but they didn't seem to do anything unusual.

DOBEL
Uh-huh.

FALK
And I have good hearing.

DOBEL
We live in perilous times, Falk. You have to keep alert or your life will end up as black and white newsreel footage scored by a cello in a minor key.

CUT TO:

50 INT. FALK AND AMANDA'S APARTMENT - NIGHT 50

Falk entering home. Amanda and her mother are there. Amanda greets Falk -

AMANDA
How was the comedian?

FALK
It's exactly as Dobel says, there is truly a paucity of veridical talent in the world.

AMANDA O/S
When am I going to meet this polymath. ~~you're so taken with?~~

FALK
He is unbelievable. He's read everything, he plays music, he paints or so he claims - I've read his poems, they're all morbid - shock therapy, cancer, gas chambers - and his vocabulary is astounding - you can't get him on a word. Its incredible.

50 CONTINUED:

50-master

RJO-master

AMANDA O/S

It's so rare you're taken with someone -

SCRIPT NOTES

Page 49

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
WT 105 2 7/26			PRINT (repeated)				86	Amanda for Sc R50 Tk 4 "Mom can you discuss - - - its late." line expanded to fill delayed cue.

50 CONTINUED: 50

50-master

R50-master

FALK
Oh hi Mrs. Chase.

PAULA
Don't call me Mrs. Chase - my name is Paula. Mrs. Chase sounds ancient. My life is not over yet.

FALK o/s
No, I didn't mean to -

PAULA
The truth is I haven't really begun living it.

FALK
No, definitely, Paula...

PAULA
And I need some help from you.

FALK
Yes?

WT 1052 Amanda

AMANDA o/s
Mom, can't you discuss that tomorrow - it's late.

PAULA
What are we six years old? Past our bedtime?

FALK o/s
It's ok - it's only - one-thirty...

PAULA
I've decided to get together a number of songs and do a nightclub act.

AMANDA
Mother, I keep telling you the scene has changed since twenty-five years ago.

PAULA
Why are you always so discouraging?

AMANDA
I'm not, I'm realistic. I don't want to see you get hurt.

50 CONTINUED: (2) 50

50-master

R50-master

PAULA
Why should I get hurt? I could always sing.

of course you can sing

AMANDA
Things have changed, styles, the cabaret business...

PAULA
(angry)
Why can't you be supportive? You're so damn competitive.

AMANDA
I'm not - I hate my voice.

Dolly L

FALK
Please - you both have very good voices...

PAULA
I thought I'd get a few songs together and you could write some between the songs talk for me.
(this last to Falk)

FALK
I've never -

PAULA
Just some easy going patter. I don't mean jokes. I couldn't tell a joke if my life depended on it - but casual ~~banter~~ chit chat.

FALK
The truth is I'm kind of snowed under at the moment between my novel -

PAULA
Well god, if nobody's on my side!

AMANDA
You could find a little time Jerry - it comes to you so easily.

FALK
You were just saying this is a fool's errand.

50 CONTINUED: (3) 50

59-master

R50-master

PAULA
What did you call me?

FALK
Not you - it's an expression.

Dolly R

AMANDA
I'm trying to dissuade her but if she won't listen the least you can do is help her out with her routines.

FALK
I'm trying a book and I have these nightclub comics pressing me. I took deposits...

PAULA
Forget I asked you.

AMANDA
Jerry -

FALK O/S
Ok, ok... I never said I wouldn't do it - I said I'd have to fit it in.

PAULA
It won't be arduous. I have a lot of ideas. I've ordered a piano to be delivered.

FALK
Here? Where?

PAULA
It's only rented. ~~For a few months~~. I've got to rehearse.

FALK
There's no room.

PAULA
Because you don't know how to maximize your space. I used to be a decorator, tell him Amanda.

AMANDA
(sotto to Jerry)
I know this is a big pain but it's temporary.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A51	1	Snd	PRINT	:37	75 M	114	57	Ext. Central Park/Bridge-D
	2		PRINT	:36				CU. Falk DOLLY IN to 2/S
	3		inc nga	:20				Start on CU Falk speaking to camera. DOLLY IN w/ him as he walks away to join Dobel at railing - Tks 1-5 - Their backs to camera
	4		PRINT	:35				
	5		inc nqs	:20				
7/10	6		PRINT	:35			58	
	7		PRINT	:35				
WT 7/10	1037		PRINT				58	Area Tone - Sc A51
B51	1	Snd	comp	:30	50 M	B 30	61	Ext. Central Park - Path - D
	2		inc nga	:30				LS to C2/S - Dobel + Falk
	3		PRINT	:30				Start on road MOVG LEFT to see Dobel + Falk approach on path. They walk into 4/S + exit CL -
	4		PRINT	:30				
	5		inc nqs	:20				
7/11	6		PRINT	:24				
C51	1	Snd	inc nqs	:15	40 M	114	57	Ext. Central Park - 2nd Bridge-D
	2		PRINT	:12				Wide. Dobel + Falk
7/10								Shoot up @ bridge as they walk L to R along railing -
C51A	1	Snd	PRINT	:14	75 M	114	57	Same as above but closer. PAN R w/their walk -
7/10								
RB51	1	Snd	PRINT	:18	50 M	202	100	Ext. Central Park Bench-D
	2		inc nqc					TILT DOWN to M2/S - Dobel + Falk
	3		PRINT	:21				Start on trees. TILT DOWN to them seated on bench -
8/6	4		PRINT	:20				

NOTE: Not a retake of B51 - Same dialogue as 2nd part of A51

50 CONTINUED 50

FALK
You mean like our lovemaking?

AMAND
Can you not be gross.

A51 EXT CENTRAL PARK MONTAGE BRIDGE - DAY A51

Note: all parts of Sc 51 are different days.

FALK
(to camera)
As the days passed Dobel and I got closer and closer – after he was finished with the school day we'd meet in Central Park and hang out and he'd usually expound on something.

Falk joins Dobel at bridge railing.

DOBEL
Y'know, I was thinking. There are three things in life you never want said in relation to you. One is: I'm pretty sure the surgeon got it all. The second one is: Moments later the giant aircraft nosed downward. The third is: He'd been depressed lately.

B51. EXT CENTRAL PARK MONTAGE – PATH – DAY B51

V.O.
(to be written) → from A51

DOBEL
Quantum Physics doesn't have the answer, Falk. What the hell does it mean that time and space are the same thing? Y'know, I ask a guy what time it is and he tells me six miles. Y'know, this is no help as I go through life.

C51 EXT CENTRAL PARK MONTAGE – BRIDGE OVER PATH- DAY C51

DOBEL
Falk, if a guy comes out on the stage of Carnegie Hall and throws up - you can always find some people who will call it art.

SCRIPT NOTES

Page R.52A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R51	1	Snd	PRINT	:20	50 M	202	100	Ext. Central Park Pond - D
	2		PRINT	:17				TILT DOWN - XLS Falk + Dobel
	3		PRINT	:17				
	4		PRINT snd?	:19				TILT DOWN from buildings + trees to reveal XLS Falk + Dobel seated on wall by pond -
	5		PRINT	:19				
	6		PRINT	:25				
8/6	7		PRINT best snd	:21				
R51A	1	Snd	inc rig	:04	50 M	203	100	DOLLY IN - M2/S to MC2/S Falk + Dobel
	2		comp rig plane	1:25				
	3		PRINT	1:23				DOLLY IN slowly - entire dialogue -
	4		PRINT	1:22				
8/6	5		PRINT	1:23				

original Sc 51 in back of script

R51-XLS R52A - Dolly Jr M2/S

EXT WALK AND TALK #4 - DAY 7/29/02 Buff Rev. 52A.

51 Falk + Dobel seated on wall at pond. 51

3-5 DOBEL

1-7 Do you masterbate, Falk?

what? FALK

DOBEL

I mean given the circumstances of your ~~love~~ sex life - don't squirm. this is not ... *

FALK

Now and then. I guess *

DOBEL

What is now and then? On Easter *
and Purim? *

FALK

I don't really enjoy it. *
*

DOBEL
Are you doing it correctly? Your hand doesn't fall asleep, does it?

FALK
It's a poor substitute for the real thing.

DOBEL
I happen to prefer it. Last night I was home by myself conjured up ~~in my mind~~ a threesome with me, Marilyn Monroe and Sophia Loren. If I'm not mistaken it's the first time those two great actresses ever appeared in anything together. [and it was very, very exciting]

FALK
Yes, well ~~it~~ sounds very exciting -

DOBEL
The reason I bring this up is because I want you to become dependent only on yourself - I think that's very important in life, do you own a firearm?

FALK
A gun?

DOBEL
A gun would qualify as a firearm.

FALK
Why would I?

DOBEL
Self defense.

FALK
Against who?

DOBEL
Against Those who conspire to harm you.

FALK
Harm me?

RS2A - Dollgolan
u2/5

51 CONTINUED: (3) 51

DOBEL
I know what you're thinking. What have you done to deserve it. Read your Auden. You've done nothing. Come with me to New Jersey.

CUT TO:

SCRIPT NOTES

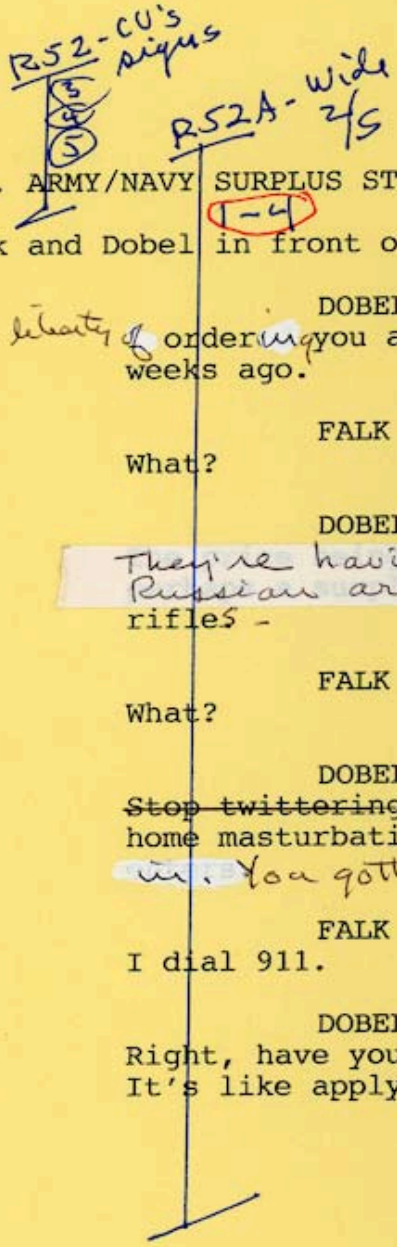
Page R 54-55

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R52	1	MOS	comp mg			190	-	Ext. Army/Navy Surplus Store - D
	2		comp mg					
	(3)		PAINT	:11				CU's signs -
	(4)		PAINT	:11				
8/1	(5)		PAINT	:16				Tk 5 - Sideangle - 2 signs
R52A	(1)	Snd	PAINT	:37	50	189	95	Wide - 2/S - Dobel + Falk
	(2)		PAINT	:34	M			
	(3)		PAINT	:30				Car pulls up. Dobel +
8/1	(4)		PAINT	:33		190		Falk get out - Dialogue -

original Sc 52 in back of script



52 EXT. ARMY/NAVY SURPLUS STORE - DAY 52

Falk and Dobel in front of gun store.

DOBEL
Falk, I took the liberty of ordering you a little present ~~some~~ a few weeks ago.

FALK
What?

DOBEL
They're having a sale on surplus Russian army rifles -

FALK
What?

DOBEL
~~Stop twittering~~. Supposing you're home masturbating and some guy breaks in. You gotta have protection.

FALK
I dial 911.

DOBEL
Right, have you ever dialed 911? It's like applying for a mortgage -

CUT TO:

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Arrng Surplus Store -D
53	1	Snd	mc rng	1:00	40	44	25	DOLLY 2/S - Dobel + Falk
	2		PRINT	1:42	mm			
	3		mc rng a	1:00				They come thru front door. DOLLY L as they cross thru store looking at objects. PAN L w/ Dobel to counter, he looks @ guns. Falk joins him, Hold 2/S @ counter.
	4		PRINT	1:40				
	5		PRINT	1:46				
6/18	6		comp rngs	1:54		45		
	7		PRINT	1:46				

52 CONTINUED: 52

FALK
But I wouldn't even know how to use a gun.

DOBEL
A rifle. I'll show you. Believe me, if every hillbilly in the army learns to shoot, you can. You're a man, Falk, you owe it to yourself and if you actually care for the woman you cohabit with, with as much zeal as you profess, to be able to protect you both in the event of trouble.

CUT TO:

53 - Dolly 2/5

53 INT. ARMY/NAVY SURPLUS STORE -DAY 53

They are inside amidst paraphernalia.

2457

FALK
Dobel, I don't need a rifle, ~~Dobel~~. I'll wind up blowing my foot off.

DOBEL
What's wrong with you, Falk. Are you such a maladroit that you can't keep a weapon in the house without discharging it adventitiously.

FALK
I don't need a weapon.

DOBEL
Everybody needs a weapon.

FALK
What does that mean?

DOBEL
That a day will come when you wish you had one.

FALK
Why?

DOBEL
Why? So they don't put you in a boxcar.

SCRIPT NOTES

Page 57

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
53A	(1)	mos	PRINT series	:40	40 M	46	-	CU - guns TILT to Rifles Shoot down @ guns in display case, TILT UP to rack of rifles -

53 CONTINUED: 53

53 - Dolly 2/5

~~FALK~~
~~Dobel you're nuts. Nobody's breaking into my apartment. The crime rate has actually gone down in Manhattan.~~

DOBEL
(fishing material)
And let's get some of this stuff too while we're here.

FALK

DOBEL
I want you to start building a survival kit. Everybody needs a survival kit - I've been working on this perfect survival kit for years - Just last week I bought some tiny fish hooks and a waterproof container for matches - that floats.

FALK
What are you preparing for? The end of civilization?

53A - guns + rifles (1)

DOBEL
I have to know if I'm alone in the woods by myself & can survive.

FALK
Dobel you're a madman.

DOBEL
That's what they said in Germany where there were actually groups called Jews For Hitler - that were deluded ~~on his side~~ - thought he'd be good for the country. Falk, they trusted a naked bus driver. Never trust a naked bus driver.

FALK
By the time I got out of bed and loaded this thing - the damage would be done -

DOBEL
That's why you keep it loaded.

FALK
I should keep a loaded gun in the house?

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Falk/Amanda Apt - D
A54 8/1	1 2	Snd	PRINT PRINT 3X	:01 :0(ea)	75 m	188	94	ECU - Rifle As Falk's hand pulls back the breach -
								Int. Falk/Amanda Apt-D
54 7/30	1 2 3 4 5	Snd	comp mga comp. inc mg PRINT PRINT	:54 1:00 :10 :55 :53	50 m	180	90	2/S - PAN - Falk + Dobel Start Wide on Falk + Dobel in Dining area - Falk examines rifle - PAN R w/ Dobel to piano as he gets items - PAN L as Dobel re-joins Falk, for M 2/S - Falk aims rifle CL @ o/s Amanda -
w.t. 1054 7/30			PRINT				90	Falk - dialogue -

53 CONTINUED: (2) 53

DOBEL
~~Why~~ Would you keep an unloaded gun in the house?

FALK
Do you keep a loaded gun in the house?

DOBEL
I have within reach, within reach, Falk a weapon loaded in every room in my house.

FALK
Just how crazy are you? Is there more? Do you hear voices on the radio or worship snakes? or something

DOBEL
Remember man - you are a member of one of the most persecuted minorities in history. The rifle's on me. You don't have to worry about it. *

CUT TO:

54 INT. FALK AND AMANDA'S APARTMENT - DAY 54

Dobel is at Falk's aparment. Dobel shows him the fine points of the rifle. No one but they are home. There is a piano awkwardly fit in.

FALK
I'm nervous, Dobel. I've never owned a weapon before.

DOBEL
Deal with it You have to learn to take it apart blindfolded and put it back together. You have to know how to do it in the dark.

FALK
You expecting Nazis and a blackout?

DOBEL
Incidentally while you were rummaging in the store in an aimless a stupor I picked you up a few other items.

WT 1054 Falk FALK O/S
You did?

SCRIPT NOTES

Page 59

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
54A	1	Snd	inc mg	-	50	181	90	Master - Amanda, Falk, Dobel
	2		comp	2:35	M			
	3		inc	-				Start on Amanda opening door + reacting SWISH PAN R to Falk + Dobel. Amanda joins for M 3/s. Dobel sits + holds rifle - Amanda crosses off CR, hold 2/s Falk + Dobel - DOLLY R w/ Falk to kitchen + 2/s w/ Amanda - Dobel joins for 3/s - They react CL to O/S Paula - Amanda exits CL then Falk -
	4		inc mg c	:45				
	5		PRINT shadow	2:33				
	6		PRINT	2:41		182		
	7		PRINT	2:42				
7/30	8		PRINT	2:53				

54 CONTINUED: 54

54 2/5 PAN

WT 1054 Falk

DOBEL
I want you to start building a survival kit.

~~FALK~~
~~What is this?~~

DOBEL
This is a watertight flashlight that floats - so if you drop it in the ocean you can ~~retrieve it~~ get it back -

FALK
The ocean? When the hell am I near the ocean?

DOBEL
And here's a compass ~~and a small flare.~~

FALK
I live in the middle of Manhattan - why do I need a compass?

DOBEL
Flare gun, snakebite kit, fishhooks and water purifying tablets -

FALK
Dobel this is excessive - (He aims rifle)

DOBEL
Don't pull the trigger - squeeze it.

54A-Master

As Falk practices Amanda enters finding herself at the end of a rifle, she nearly faints.

5
6
7
8

AMANDA
Ahhh!

FALK
Sorry, sorry, sorry. It's empty. Dobel was showing me how to use this rifle - It's empty - there's nothing in it -

AMANDA
What are you doing? ~~My heart~~ is ~~pounding~~.

54 CONTINUED: (2)

54A - master

FALK
~~It's empty.~~

AMANDA
~~What's going on here!?~~

FALK
Dobel is showing me how to use a rifle.

AMANDA
Why? (what for).

FALK
For protection.

AMANDA
From who?

FALK
What do you mean from who? Tell her -

DOBEL
I'm Dobel -

AMANDA
Hi, Who do you need protection from?

FALK
Burglars, rapists, the Gestapo.

DOBEL
I felt it was a prudent investment given the tensions of the day for young Falk to own some means of self defense - I thought you'd understand.

FALK
Exactly, see -

AMANDA
(to Falk)
Have you had a mental breakdown? You and a rifle? What's this?

FALK
Er - water purifying tablets and a flashlight that floats in the ocean...

This is all very important stuff →

54A - master

54 CONTINUED: (3) 54

AMANDA
Are you joining the Boy Scouts?

FALK

Careful -

AMANDA
what the hell are these,
Bullets?

FALK
Rounds - we call them rounds...
(to Dobel)
Right? Jump in here.

DOBEL
Er Falk, perhaps I was over zealous in my presentation. (I don't want to incite domestic friction.).

~~AMANDA~~
~~This is your idea?~~

~~DOBEL~~
~~Actually -~~

FALK
Look - it's very safe... I take a pliers and remove the lead part from the shell, right? ad libs *

Dobel nods. *

FALK (CONT'D) *
Then I put the empty - empty shell in the breach - so even if there's a mistake it won't fire - only when the second round enters the breach - *

DOBEL
The chamber. The chamber -

FALK
The Chamber.

AMANDA o/s
Jerry, I don't care. I'm not living in an apartment with a rifle

SCRIPT NOTES

Page 62

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
54B	1	Snd	PRINT	:28	75	183	90	MC 3/s - Dobel, Falk, Amanda
7/30	2		PRINT	:28	M			They're in kitchen, look CL @ o/s Paula.
54C	1	Snd	inc mqa	:09	50	184	92	MS - Paula to 2/S w/Falk
	2		inc mqa	:20	M			
	3		inc mq	:18				
	4		comp	:55				
	5		PRINT	:52				
	6		inc mq	:25				
	7		inc mq	:16				
	8		PRINT	:50				
	9		PRINT	:50				
	10		inc mq	:19		185		
	11		PRINT	:50				
7/31	12		PRINT	:55				
	13		PRINT	:55				

Start on MS Paula @ CR front door she looks @ o/s Amanda, Falk, Falk joins for 2/S, PAUL as she crosses to bedroom area, puts down lamp, Falk steps in CR.

54 CONTINUED: (4) 54

54A Master

FALK
You don't trust me to keep a firearm in the apartment without hurting someone? Am I an imbecile?

AMANDA
Is that a trick question?

FALK
Dobel say something. It's his feeling that as the economy slumps, crime rises... rapes have actually gone up and 'you believe' that the slaughter of six million Jews is enough to satisfy the anti-Semitic impulses of the majority of the world. quote unquote -

54B - MC3/S

DOBEL
He's paraphrasing. I put it more eloquently -

1
2

~~FALK~~
~~(checking sight-aiming it)~~
~~I want to keep a rifle.~~

~~AMANDA~~
~~You're not keeping a weapon in this house.~~

54C - MS. Paula ~~to~~ 2/S w/ Falk

Amanda's mother enters carrying a package, sees rifle aimed at her, screams.

5 8 9 11 12 13

PAULA
Ahhhh.

AMANDA
Don't worry, mother, it's not loaded -

PAULA
What's happening?

FALK
I bought a rifle. I thought we'd all feel safer.

PAULA
A rifle? I'm not living in a house with a rifle.

AMANDA
It's leaving, now -

SCRIPT NOTES

Page 63

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
54D	1	Snd	compmqc	:13	50 M	183	91	F/S - Amanda
	2		PRINT	:13				She's seating at Dining table looking at survival items. She looks CL @ o/s Paula Tks 3 - 5 - Closer - MS
	3		PRINT	:12	75 M			
	4		PRINT	:10				
7/30	5		PRINT	:10				
54E	1	Snd	incmq	:05	50 M	185	92	Master -
	2		PRINT	1:42				Start on MS Dobel DOLLY BACK as he crosses to piano - Paula joins for mc 2/s. They try to move piano - Amanda joins for 3/s. DOLLY BACK Wide as Falk crosses f.g. + answers phone - Hold for split screen. Falk CL, Harvey in middle, Dobel + Paula ER - Amanda goes to CL - DOLLY IN Falk hangs up - closer as Falk joins Dobel + Paula - Dobel lights lamp - Amanda returns
	3		PRINT	1:45				
7/31	4		PRINT	1:45				

54 CONTINUED: (5) 54

54A Master
54B MC 3/5
54C - Ms. Paula & 3/5 w/ Falk

FALK
It's not leaving. It's not leaving -

DOBEL
Falk, I've been thinking about it and perhaps we should re-consider the concept of self-defense.

FALK
I don't understand.- Mrs. Chase, is it unreasonable to own a fire extinguisher even though you probably won't have to use it?

PAULA
Stop calling me Mrs. Chase - for ~~Christ's sake~~ - my name is Paula. I'm not your goddamned school teacher -

54D - FS + MS Amanda

AMANDA
mom, Perry called earlier - - he sounded upset.

2-5

PAULA
I told him to stop calling me here.

AMANDA
(referring to what mom just purchased)
What's that? (Where'd you get that?)

PAULA
Isn't it wonderful. I found it at Bloomingdales - Don't get angry, I put it on your charge account - It had a new vision of the apartment.. let's face it ~~I mean~~ neither of you really have any idea how to treat your space - especially with the piano.

FALK
Right now things are a little tight financially to be buying lamps.

54E - Master

DOBEL
Falk, as it turns out - urgent business in Tierra del Fuego requires my presence so I'll be leaving -

PAULA
Excuse me, sir, would you mind helping me shift this piano?

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Harvey's Home - D
55	1	Snd	inc mga	:41	50	6	2	
	(2)		PRINT	:44	M			MS - Harvey on phone
	3		inc mg	:10				He's framed in middle -
	4		comp mga	:44		7		Tks 4-8 - Mother enters w/ pepsi -
	(5)		PRINT	:51				
	6		comp mg no "Thursday"	:40				Tks 2+5 - :25 allowed for Amanda, Dobel, Paula dialogue -
6/5	(7)		PRINT	:40				
	(8)		PRINT	:40			3	Tks 7+8 - :20 allowed for Amanda, Dobel, Paula dialogue -
WT	(1006)		PRINT					Room Tone - Sc 55

54 CONTINUED: (6) 54

AMANDA
Mother he's a guest. (to Dobel) These are yours would you mind taking them with you when you go?

PAULA
It'll only take a second - the room isn't ~~doesn't feel~~ right.

AMANDA
Because it's too crowded.

PAULA
What is that supposed to mean? You want me out? On a park bench?

AMANDA
Don't be so dramatic - The only thing I want out is this stupid rifle -

Phone rings.

PAULA
(to Dobel)
Are you going to help me move the goddamn piano or not?

DOBEL
I live to serve. Just make your wishes known -

PAULA
Pivot, just pivot -

FALK
(on phone)
Hello?

WIPE ON:

55 INT. HARVEY'S HOME - DAY 55

WIPE ON Harvey, half screen.

HARVEY
Am I getting you at a bad time?

56 INT. FALK AND AMANDA'S APARTMENT - DAY 56

FALK
Actually -

57 INT. HARVEY'S HOME - DAY 57

HARVEY
I just want to set a lunch date with you for this week. How about Friday?

55- MS Harvey 54E- Master

57 CONTINUED: 57

A58 (The following five dialogues are happening in the background of Falk's side of the split screen) A58

FALK
Hold on one second Harvey -

AMANDA
(to Dobel)
I have some cold steamers left over from a a week ago Sunday. Are you hungry? *

DOBEL
No, I make it a practice never to ingest bivalves that have been dead for more than 72 hours -

HARVEY
Ma, the Pepsi Thank you -

PAULA
Christ, I could use a drink. There's something about this room that isn't right. What are these?

AMANDA
Water purifying tablets.

PAULA
What ~~the hell~~ for, is the plumbing backed up?

58 INT. FALK AND AMANDA'S APARTMENT - DAY 58

FALK
(on phone)
Thursday's better - Harvey - What do you want to talk about? ~~discuss?~~

59 INT. HARVEY'S HOME - DAY 59

HARVEY
The who, the what, and the wherefore, ha-ha. Isabella's - Thursday at noon? *

60 INT. FALK AND AMANDA'S APARTMENT - DAY 60

FALK
Ok. Noon -
(hangs up)

We WIPE OFF Harvey.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Master
60	1	Snd	inc mgs	:20	50	186	93	Shoot down at floor + broken lamp as Dobel + Falk pick up pieces - TILT UP as they stand to MC 4/S w/ Amanda + Paula. PAN R for MS Falk as he answers phone + speaks to Harvey for split screen. He hangs up, PAN L to 3/S - Amanda, Paula, Dobel - Doorbell rings Amanda crosses away to door -
	(2)		PRINT	1:15	M			
	3		inc mg	:30				
	4		comp	1:10				
	5		inc mgs	:15				
	6		inc mg	:11				
	(7)		PRINT	1:11				
7/31	8		inc mg	:11				
	(9)		PRINT	1:15				

54E-master

54 CONTINUED 54

FALK
What's happening here? What's going on?

DOBEL
(Moving Piano)
I have it under control, nothing that can't be done with the help of 12 stevedors and some oxen.

FALK
Paula, where do you want this?

PAULA
Pivot it against the wall.

FALK
I'll help you.

PAULA
Sir, sir would you take this? Thank you.
(She hands Dobel the lamp)

AMANDA
Mom, here you go.
(Hands her drink)

Dobel drops lamp.

60-Master

PAULA
Jesus what a butterfingers.

2
7
9

AMANDA
Don't worry about that – these things happen all the time.

DOBEL
I'm sorry, I'm so sorry. You can replace it.

PAULA
You can't replace an antique, a one of a kind antique.

FALK
We'll put it back together, don't worry Paula.

DOBEL
I don't know what came over me -
It just flipped out of my hands suddenly -

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Harvey's Home - D
61	1	Snd	inc		50 m	7	3	MS - Harvey on phone
	2		inc					
	(3)		PRINT	:45				He's framed in middle as he talks to Falk -
6/5	(4)		PRINT	:44				
	(5)		PRINT	:38				
								Int. Falk / Amanda Apt - D
60A	(1)	Snd	PRINT	:41	50 m	186	93	M3/S - Amanda, Paula, Dobel
7/31								They argue while Falk is on phone -

60 CONTINUED: (2) 60

Phone rings, Falk picks it up.

FALK
Hello?

WIPE ON:

61 INT. HARVEY'S HOME - DAY 61

HARVEY
Did I get you at a bad time?
Can we make it one-thirty instead of noon on Thursday?

62 INT. FALK AND AMANDA'S APARTMENT - DAY 62

FALK
One thirty's fine Harvey. One thirty it is, allright -

63 INT. HARVEY'S HOME - DAY 63

HARVEY
Good because I have to have a late breakfast that day. I'm having a GI series in the morning...very early and I can't eat till after... don't worry... it's nothing - I have a tiny ulcer - did I ever tell you how they found it?

64 INT. FALK AND AMANDA'S APARTMENT - DAY 64

FALK
Harvey, I gotta go. Can I call you back?

65 INT. HARVEY'S HOME - DAY 65

HARVEY
Right - sure.

66 INT. FALK AND AMANDA'S APARTMENT - DAY 66

Falk hangs up.

WIPE OFF:

The others were ad-libbing their own scene while Falk was on with Harvey.

DOBEL
(examining lamp pieces)
I know - like the heart - fragile and yet these tragedies occur

60 - master
61 - MS Harvey
60A - 3/S Amanda, Paula, Dobel
FALK
Actually you did - It's a little frantic here - let me give you a call back -
FALK
Can you get the dust pan + broom from the kitchen - It's in the closet -
DOBEL
Just some simple glue. If you glue this -
PAULA
Simple glue - It's heartbreaking - look at that -

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
66	1	Snd	PRINT	:08	50	187	94	M2/S - Amanda + Perry
	2		PRINT	:09	M			Start on front door - Amanda enters CL, opens door revealing Perry. They look CL @ o/s Paula. Perry exits CL -
8/1	3		PRINT	:09				
66A	1	Snd	comp mqc	1:17	50	187	94	Master -
	2		PRINT	1:18	M			Start on M2/S Dobel + Paula, DOLLY BACK as Perry joins for 3/S. Amanda crosses f/g + exits CL, Falk crosses to b.g. for 4/S. Falk aims rifle, DOLLY BACK as Perry reacts + sits on fishhooks Amanda crosses - DOLLY IN as Dobel plays piano, PANR off him to 4/S group listening
	3		MC mqa	-				
	4		PRINT	1:18				
	5		PRINT	1:16				
	6		PRINT	1:15				
	7		PRINT	1:10				
						188		
	8		PRINT	:55				
	9		MC mq	:25				
8/1	10		PRINT	:56				
	11		MC mq	:25				
	12		PRINT	:54				
	13		PRINT	:56				

Tks 7-10 - Dobel takes rifle
Tks 1-6/11-13 - Falk takes rifle.
Tks 8-13 - Dialogue cuts -

66 CONTINUED: 66

60-Master

PAULA
What a load of crap -

Doorbell rings, Amanda answers it.

DOBEL
Listen lady, I dropped [illegible] droit.

PAULA
lady, You calling me lady? *

66-M/S
1-3

AMANDA
(admitting Perry the man Paula used to live with)
Oh - Perry -

66A-Master

PAULA
What are you doing here?

2 4-8 10 12 13

PERRY
You won't return my phone calls - what could I do but come over?

PAULA
I'm not moving back in with you.

PERRY
Paula, let's forget the past.

PAULA
I can't have this discussion every day. I'm suffocating. ~~I have my whole life ahead of me~~ - I needed out - ~~to be out.~~

PERRY
I counted on you. I made serious decisions because I believed you and I had a life together -

PAULA
That's not my problem -

OMIT Sc 66A TKS 8-13

AMANDA
Mom, can you two take this someplace else.

DOBEL
~~I'm~~ ~~off~~. I'm going to leave -

PERRY
(about Dobel)
Who's he?

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T.	(1055)		PRINT				94	Dobel: "Calm down, calm down everyone
								Ext. Quad Movie Theatre - N
67	1	Snd	comp mqs	:51	75 M	B 20	58	2/S - Amanda + Falk - Steadicam
	2		comp mqa	:55				
	3		inc mqa	:13		B 21		TILT DOWN from Quad marquee to theatre as Maurice + lady exit + go off CL, Amanda + Falk follow. Follow BEHIND them holding M 2/S as they walk + talk - they stop then walk away.
	4		inc mqa	:12				
	(5)		PRINT	:52				
	(6)		PRINT	:52				
	(7)		PRINT Snd only	:30		B 22		
7/10	8		inc mqa	:09				
	(9)		PRINT	:52				
	(10)	NO clap	PRINT	:55		B 23		
NOTE!	Tk 7 good as W.T.			for Amanda: "I'm really sorry about my Mother - "				

66 CONTINUED: (2) 66

66A - master

DOBEL
~~I assure~~ ~~you~~ I'm no one.

AMANDA O/S
This is David Dobel - this is Perry, mom's ex.

OMIT Sc 66A
TKS 8-13

PERRY
Is he the reason?

DOBEL
(rifle in hands)
~~Me?~~ I'm nothing

PERRY with that gun
Hey - take it easy. What is going on here -

PAULA
I'm going to be a singer. That's My future son-in-law ~~He's~~ writing a nightclub act for me.

PERRY
(sits)
Please ~~get rid of the gun~~ - I have a problem with panic anxiety. Ouch!

FALK
My fish hooks. I knew I put them down somewhere.

DOBEL
OR Falk, I got extra fishhooks -

WT 10SS Dobel

DOBEL
Calm down, calm down everyone -

Dobel plays Bach on the piano. They all listen and it brings things to a halt.

2/S

62 - Steadicam

CUT TO:

67 EXT. MOVIE THEATER - NIGHT 67

A couple exit movie theater. *

5 6 7 and 9 10

MAURICE *
I still don't understand why all *
those people couldn't walk out of *
the room after the dinner party and *
go home. *

Falk and Amanda exit movie theater. *

SCRIPT NOTES

Page 69A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
WT 10	3	8	1 inc ng				58	Amanda / Falk dialogue
			2 inc ng					Sc 67
7/10			3 comp	:50				This W.T. not great - see Tk 7

67 CONTINUED: 67

67-2/5 Steadicam

WT 1038 Dialogue

FALK
(ad-libs)
So what'd you think?

really AMANDA
I'm sorry about my mother today -
she's out of control.

AMANDA
It was great

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Lobby Intercontinental Hotel - N
68	1	Snd	comp	:29	40 M	71	37	PAN Falk + Amanda to 3/S
	2		comp	:35				
6/26	(3)		PRINT	:33				Start Wide on Falk + Amanda walking down steps into lobby, PAN L + DOLLY w/ their cross to join clerk at front desk. Hold M 3/S.
	(4)		PRINT	:34				

67 CONTINUED: 67

67 - 2/S steadicam

WT 1038 dialogue

FALK
She's a little tough but I'll help her with her singing act.

You're such a sweetheart -

AMANDA
I don't know what I'd do without you.

FALK
I got a great idea - instead of going home tonight - let's check into a hotel.

AMANDA
What?

FALK
Let's check into a hotel. Maybe away from everything - in a different atmosphere you'll become relaxed.

AMANDA
I don't think so.

FALK
We used to check into hotels - just for the excitement of a different location.

AMANDA
Yes but -

FALK
C'mon - like we used to - c'mon.

CUT TO:

68 - PAN/Dolly to 3/S

68 INT. INTERCONTINENTAL HOTEL - NIGHT 68 *

Falk + Amanda cross lobby to front desk -

FALK
Hi! I'm interested in a single room - How much would that be?

3
4

CLERK
We can let you have a single room for two hundred dollars an evening -

FALK
Hm - amazing how much even the cheapest ones have gone up. *

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Intercontinental Hotel Suite - N
69	1	Snd	comp	1:10	50 M	69	36	Master - PAN/DOLLY - Wide
	2		inc mq	:04				Start as Bellman opens door to suite, turns on lights + PAN. leads Amanda + Falk into suite, Falk tips him, Bellman exits CL. Amanda crosses away to bedroom DOLLY IN closer as Falk crosses - Amanda re-appears w/drink - Falk joins her, they disappear CL -
	3		comp	1:04				
	4		inc mqs	:55				
	5		inc mqc	:17				
	6		PRINT	1:15				
	7		PRINT	1:12		70		
6/26	8		inc mq	:18				
	9		PRINT	1:11				
	10		PRINT	1:10				
W.T.	10 2 5		PAINT 4/26				37	Room Tone - Sc 69

68 CONTINUED: 68-3/s 68

AMANDA
(sotto)
Don't get a single - it's too sleazy - I mean if we're making it romantic - *

FALK
Er - you're right - er - do you have a small suite? Very small?

CLERK
Let me check, I'll be right back - CUT TO:

69-Master

69 INT. INTERCONTINENTAL HOTEL ROOM - NIGHT 69 *

FALK
Wow! Look at this place -
They are tipping bellman for showing them in.
Thankyou - Have a good one -

WT 1026 Room Tone

6 7 9 10

AMANDA
What did you give him?

FALK
Three bucks.

AMANDA
Not five? *

FALK
He turned the light on - We have no luggage - Should I have given him five?

AMANDA
I'm sorry - I'm tense -

FALK
(taking in suite)
It's fun, isn't it? Kind of sexy being back in a hotel. * *

AMANDA o/s
Should we order caviar?

FALK
Caviar! Er - you had all that popcorn at the movie plus the peppermints and the ice cream sandwich.

AMANDA
(going to bar)
~~Tomorrow~~ I'm definitely going on a diet. tomorrow * *

Taking vodka, small bottle - fixes herself one and drinks it.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int Suite Bedroom - N
69A	1	Snd	comp	1:20	50	70	36	M2/S - Amanda + Falk
	2		inc mgs	:45	M			
	3		comp	1:25				
	(4)		PRINT	1:20				
				:24		71		
	5		inc mg					
	(6)		PRINT	1:30				
6/26	(7)		PRINT for Snd only	1:28				
	(8)		PRINT	1:30				

Falk joins Amanda @ bar, PAN L as he joins 1st light, PAN R as he joins 2nd light, Amanda gets onto bed, drinks, Falk, turns off 3rd light - it's black - They fumble on bed, react to change drop, Amanda gets up + turns on light - They kiss -

Tk 7 printed for snd only for Falk's line about loose change.

69 CONTINUED: 69

69- Master

FALK
I can't believe what they charge for a suite. It's not what I expected -

AMANDA
Is that what you're thinking?

FALK
(going to her)
I'm thinking of you. How sexy you are.

AMANDA
I need another -

Another small bottle drained.

69A, M/S

FALK
C'mere - what's wrong -

4
6
8

AMANDA
It's too bright in here.

FALK
I can fix that.

He dims light.

AMANDA
Still too light.

FALK
Here. I can shut this off out here - it is better -

Dims it to one tiny light.

AMANDA
Turn that off.

FALK
You always used to like making love with the light on - or in a sunny room - in front of mirrors -

AMANDA
Can we start with the lights off -

Falk slips it off - we hear their voices. Kissing sounds.

69A: M2/5

69 CONTINUED: (2) 69

FALK (V.O.)
Here - just slip the sweater off -
~~that's it - see, it's not so tough -~~
~~Um. -~~

~~AMANDA (V.O.)~~
~~(sexy voice)~~
~~What about you?~~

FALK (V.O.)
~~Let me open my belt - ah - ok...~~
Just let me slip off my pants -

~~AMANDA (V.O.)~~
~~I'm a little nervous.~~

~~FALK (V.O.)~~
~~Don't be - You're so sensual - so~~
~~sexy, it's so romantic to hold~~ you.

At that moment, in the dark, a ton of loose change clangs all over the floor ruining the atmosphere.

AMANDA
(turning on the light)
Oh Christ!

FALK
I'm sorry - I had all this loose change from the movie house -

AMANDA
The moment's gone - I can't get it back -

FALK
Amanda, that's crazy. It shouldn't be that delicate.

AMANDA
Don't tell me about shoulds and shouldn'ts - I'm a wreck.

FALK
Let's begin again -

AMANDA
I can't, I can't - it's no use.

FALK
Hey we rented a suite - *

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
69B	1	Snd	comp	:56	50 M	71	37	M 2/S - Falk + Amanda
	(2)		PRINT	:58				They kiss, Amanda has breathing attack, Falk pacifies her, she gets worse, they approach, Dolly BACK, they exit CR/9.
	3		compHold	:43				
6/26	(4)		PRINT	1:17				

69 CONTINUED: (3) 69

69A. MZ/S

69B. MZ/S

Kisses her, she's trying.

2
4

FALK
There - it's okay - see- no problem - it's nothing we haven't done before - um

As they get into it deeper.

AMANDA
(suddenly some kind of attack)
Jerry, Oh - can't breathe - can't breathe.

FALK
Can't breathe?

AMANDA
My throat - it's closing.

FALK
Amanda - Calm down, etc

AMANDA
Can't breathe - my throat is swelling.

FALK
Your throat? You want some water?

AMANDA
I can't breathe - doctor - get me to the hospital - throat is closing.

Guiding her out.

FALK
Oh god - you are pale - C'mon - breathe through your nose.

Walks her to door to leave.

AMANDA
(in her agony)
Leave a tip for the chambermaid.

FALK
(as he runs to do so)
Christ - I gotta leave myself cab fare.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
70 7/25	① ②	mos PRINT	PRINT	:15 :14	50 M	169	-	Ext. Hospital Entrance - N Wide. Falk + Amanda Enter Hold hospital entrance as cab pulls in CL. Falk + Amanda get out + rush inside.
70A 7/25	①	mos No slate	PRINT	:15	75 M	169	-	TILT DOWN from hospital entrance to cab pulling in. Falk + Amanda rush inside -

69 CONTINUED: (4) 69

~~AMANDA~~
~~Dizzy - can't breathe - throat is closing - hands are stiff -~~

~~FALK~~
~~Oh brother.~~

70-wide (1)(2) 70A. Tilt Down (1)

CUT TO:

70 EXT. HOSPITAL EMERGENCY ROOM - NIGHT 70

They are pulling up to emergency room at a hospital. He rushes her in. *

CUT TO:

71 ~~INT. HOSPITAL EMERGENCY ROOM - NIGHT~~ 71

Falk with Amanda who is being checked over by Dr. Reed, a handsome, young doctor. The doctor has no problem putting his hands on her to do the examination. Falk watches.

Doctor checks pills in her bag - several vials.

DR. REED
You're taking all these pills?

AMANDA
They're different diets. And there are my sleeping pills and antidepressants -

DR. REED
But they have opposite effects - and you had a few vodkas you say -

Falk looks on.

DR. REED (CONT'D)
And why do you use diet pills? You're not overweight. You have a lovely figure.

AMANDA
(flattered)
Oh-no -

DR. REED
(as he fondles her strictly professionally)
(MORE)

SCRIPT NOTES

Page 75A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Hospital Emergency Rm
71	1	Snd	comp	:45	50 M	8	4	MS Falk - Dolly to 2/S Amanda + Doctor
	2		mc mga	:50				
	3		comp	:45				Start on MS Falk seated on gurney listening, Dolly L w/ his cross to reveal M 2/S Amanda + Doctor as he examines her - Shoot past Falk CL -
	(4)		PRINT	:56				
6/6	5		mc mga	:30				
	(6)		PRINT	1:02				

71 - MS - Falk to 2/S Amanda + Doctor

71 INT. HOSPITAL ROOM – NIGHT

Falk with Amanda who is being checked over by Dr. Reed, a handsome, young doctor. The doctor has no problem putting his hands on her to do the examination. Falk watches.

DR. REED
So if I push on your chest here do you feel any pain?

Transcription of Sc 71 Tkb

AMANDA
It's right under the breast I get a shooting kind'a pain.

DR. REED
Your left breast?

AMANDA
Yes, yes –

He pushes, she reacts.

DR. REED
Have you ever had a reaction like this before? Do you have any allergies?

AMANDA
I don't know.

DR. REED
I'm just checking your glands right now. You're taking all these pills?

AMANDA
Yes. They're different diets and I have my anti-depressants and my sleeping pills.

DR. REED
Right, but they have opposite effects.

AMANDA
I don't take them all on the same day.

DR. REED
You've had a few vodkas you say?

75B

71 - MS-Feele to 2/S Amanda + Doctor

71 CONTINUED 71

AMANDA
Yeah . . .

DR. REED
All right, breathe in, hold, let go. Why do you use diet pills?

AMANDA
I have trouble with my weight.

DR. REED
You're not over weight, you have a lovely figure. Lean back, lean back – that doesn't hurt, does it?

AMANDA
No.

DR. REED
You're a very beautiful, young woman.

AMANDA
Thank you.

DR. REED
Breathe -

CUT TO:

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
72	1	Snd	inc mgs	:18	50 M	62	32	Ext. Shrink's Office - D MS - Falk He's lying on couch.
	(2)		PRINT	:18				
	3		comp	:18				
	(4)		PRINT	:17				
6/24	(5)		PRINT	:18				
	(6)							
73	1	Snd	comp mgs	2:35	50 M	B 32	72	Ext. 79th St Boat Basin - D/L Master 2/S - Amanda + Falk Steadicam
	(2)		PRINT mgs	2:35		B33		
	(3)		PRINT	2:25		B34		
	(4)		PRINT	2:35		B35		PAN R across Hudson River to boat basin, reveal Amanda approaching, MOVE DOWN + follow as she joins Falk + sits on edge of pier, MOVE IN closer for 2/S during dialogue. FOLLOW BEHIND as they stand + cross away to house boat + enter -
	5		inc mgs	:30		B36		
	(6)		PRINT	2:30				
	(7)		PRINT	2:26		B37		
	8		inc mgs	:40		B38		
	9		inc mgs	:52				
7/18	10		inc mgs	—		B39		
	11		inc mgs	1:05		B40		
	(12)	E/S	PRINT	2:26				

71 CONTINUED: 71

~~DR. REED (cont'd)~~
~~You do - you're a very beautiful young woman.~~

72 = MS Falk

CUT TO:

72 INT. SHRINK'S OFFICE - DAY 72

Falk on his own shrink's couch.

2 4 5 6

FALK
The doctor had better sex examining her than I've had in six months. She has this wayward appeal - men go instantly crazy for her. Did I know she would be difficult when I met her? Yes. But what could I do? Christ, she was so exciting to run around New York with. *

73 - Master 2 Medium

CUT TO:

73 EXT. 79TH ST. BOAT BASIN - DUSK 73 *

FLASHBACK. Amanda and Falk at the boat basin. It is Magic Hour. *

2 3 4 6 7 12

AMANDA
~~There's no question~~ - I'm definitely going to crash and burn by forty because I'm really two people and they're at war with one another - One wants to marry and have children stay faithful and have some kind of stability - And the other wants to live life to the max, ~~travel~~ fall in and out of love and experience every kind of sensation, ~~intellectual~~, emotional, erotic - I'm sure as a writer you want to try everything.

FALK
Oh sure - sure... Er yes... Of course... I er - I do need some sort of discipline and regular schedule to work...

AMANDA
Incidentally, the short story you gave ~~me~~ to read - it was fascinating - til the end - then you pull back.

FALK
I do?

AMANDA
The rain is starting to - -

FALK
It feels great doesn't it?

AMANDA
I love it

FALK
one too -

73 CONTINUED:

AMANDA
You cop out - you avoid confrontation.

FALK
I'm not really confrontational - it's not in my nature.

AMANDA
Because you're afraid of your own anger.

FALK
It's amazing - you know me better than I do -

She kisses him.

AMANDA
I wish we were alone so we could make love.

FALK
Again? You have an award winning libido.

AMANDA
Come with me.

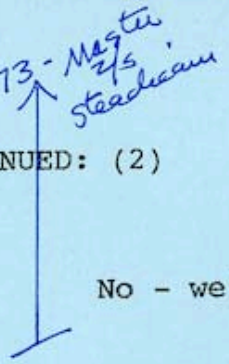
FALK
On the boat?

AMANDA
It's like a waterbed. C'mon, I want to try something with you I've only seen done on television.

FALK
And probably on cable TV, right?

They go on the boat. People

FALK
Naturally it's God's revenge for the settlements on the West Bank.



73 CONTINUED: (2) 73

AMANDA
No - we're okay - they're not here. *

CUT BACK TO:

74 INT. SHRINK'S OFFICE - DAY 74

PRESENT time. Falk on shrink's couch.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Shrink's office - D
74	1	Snd	PRINT	:55	50 M	62	33	MS Falk to 2/S.
	2		PRINT	:55				Start on MS Falk on couch. DOLLY BACK to wide 2/S revealing Shrink CL -
	3		INC NGA	:25				
6/24	4		INC NGA	:33				
	5		PRINT	:55				

74 - MS Falk to 2/5

INT SHRINK OFFICE - DAY

74 PRESENT time - Falk on shrink's couch - 74

1 2 5

FALK
We did it on the boat - I never had such sex - for me not to get seasick - See, I came out of relationships with sweet but unexciting women who would never crash and burn, they wanted marriage, credit cards, and the missionary position. And Amanda was so different. What do I do? I'm trapped in a situation... What do I do? Say something. *

SHRINK
Our time is up. Suppose we continue at our next meeting. Er - Mr. Falk, I would like to say that I'm afraid I'll have to stop treating you if you insist on keeping the rifle you purchased. *

FALK
What? Why? *

SHRINK
I think it's an acting out and I feel it's more to your advantage to talk about it than act out. *

FALK
But Dobel thinks, in the end we can only really count on ourselves and - *

SHRINK
Er, I'm afraid our time is up. You'll have to get rid of the rifle or I can't continue the analysis. *

CUT TO:

75 OMIT 75

76 OMIT 76 *

SCRIPT NOTES

Page 79

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A77	(1)	Snd	PRINT	1:04	50 M	17	10	Ext. Isabella's - D
	(2)		PRINT	1:07				DOLLY IN - 2/s - Falk + Bill
6/10	(3)		PRINT best snd	:55				Start Wide as Falk rounds corner + greets Bill at sidewalk cafe. - DOLLY IN to MS/s during dialogue - Falk exits CR

A77. Dolly in 12/5

A77 EXT. ISABELLA'S - DAY A77 *

A show business pal, BILL, sits at a table and stops Falk as he's about to enter restaurant.

1
2
3

BILL
Hey, hi - Jerry

Ad-lib greetings.

BILL (CONT'D)
What are you doing here?

FALK
Oh I'm just going to have lunch with my manager.

BILL
You still got that Harry Wexler clown? I saw him go in.

FALK
Harvey - Yeah -

BILL
No one understands why you don't lose him.

FALK
Lose Harvey?

BILL
This guy's a joke in the business.

FALK
Is he?

BILL
I'm telling you this as a friend - * you're starting to happen a little bit, you don't need this kind of character representing you.

SCRIPT NOTES

Page 80

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Isabella's - D
77 6/10	1	Snd	PRINT	:17	50 M	18	10	3/S - Falk + Harvey
	2		PRINT	:19				Wide as Falk enters restaurant, approaches + joins Harvey @ table. They greet - Dolly IN closer.
77A 6/10	1	Snd	PRINT	2:20	100 M	18	10	CU - Harvey
	2		PRINT (start over)	2:20				He looks CR @ O/S
	3		PRINT omitted: "...reword the man."	2:10			"	Falk -
77B 6/10	1	Snd	PRINT	2:30	100 M	19	10	CU - Falk (past Harvey)
	2		PRINT	2:50				Falk sits, CR 1, shoot past Harvey CL -

A77 CONTINUED: A77

FALK
Well I'll certainly think about it...

BILL
How's your girlfriend?

FALK
Amanda's good Studying acting and singing.

BILL
Promise me one thing - if you guys ever break up - call me and give me her number - just kidding except I'm deadly serious.

FALK
We're not breaking up.

BILL
Story of my life.

FALK
Falk goes in. good to see you - BILL See ya Jerry -

77 INT. ISABELLA'S - DAY 77 *

FALK
Sorry I'm late.

HARVEY
I thought I'd be late, my mom had a gall bladder attack.

FALK
So, you want to discuss?

HARVEY
No big deal - I'll get it out of the way. Then we can eat and enjoy the meal.

FALK
(to waitress) Coffee, please -

HARVEY
I'm fine Now - our original contract was for three years - it'll be up in a few months - my game plan for you is going perfectly.
(MORE)

SCRIPT NOTES

Page 81

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Central Park - D
78	(1)	Snd	PRINT	2:10	75	112	57	Master 2/S - Dobel + Falk
	2		inc rqs	1:30	m			
	3		inc rqs	1:00				Start on LS as they approach + walk under bridge. PAN R as they sit on bench. DOLLY IN closer -
	(4)		PRINT	2:10				
	5		inc rq	137				
	6		inc rqs	1:30				
	7		inc rqs	:38				
7/10	8		inc rqs	:37				
	9		comp rqs	2:06				

77 CONTINUED: 77

77A-CU Harvey 77B-CU Falk (past H.)

HARVEY (cont'd)
A lot of people laughed at me when I said I just wanted one client - and a kid too - ha - ha - But I'm the kind of guy that doesn't like to spread himself too thin, ha, ha... It's like a clothing store that specializes in quality, rather than quantity... All the other managers in town, even my own family predicted if you hit it big through my efforts you'd leave me - I said, you don't know Jerry Falk - Jerry Falk and I have a special relationship - it goes way beyond a contract - I was at his wedding. I bought him a toaster. We're very close - I've done things for him that could never be written into any contract... Ahem - be that as it may - when a manager does a great job, you don't wait till the contract runs out to re-sign with him again.
(pulling contract from pocket)
You reward the man by signing a new one and tearing up the old one..ha, ha...

FALK
What is this?

HARVEY
A new agreement. Don't read it now, take it home - not that it's complicated - it's the exact same deal we have except instead of three years it's for seven. I figured why should you sign contracts every few years - especially since we know we'll be together for a long, long, time... I mean if a man is merchandising jackets, blouses, underwear, and he feels the time is ripe to open up, to franchise - see, timing is everything...

78-Master 2/5 (1) (4)

CUT TO:

78 EXT. WALK AND TALK #5 - DAY 78

Falk and Dobel at one of their strolling spots in the park. *

78 CONTINUED: 78-master 2/5 78

DOBEL
You can't sign that piece of paper, Falk, what are you, a cretin? *

FALK
I can't not, Dobel. This guy's whole life is invested in me.

DOBEL He's in the wrong business
Well he's an idiot. He should be pushing a rack on Seventh Avenue.

FALK
He put in the tough work when no one else cared. He's not a bad guy - just - just -

Transcription of Sc 78 Tk4

DOBEL
I can't figure you out. You've been with the shrink for years and e you're too guilty to say goodbye to this inept little homunculus that poses as your manager -

FALK
Incidentally my shrink says I have to get rid of the rifle.

DOBEL
What?

FALK
He says it's our acting out.

DOBEL
What kind of charlatan are you dealing with - he wants you unarmed in the's world -

FALK
He's not a charlatan.

DOBEL
They're all charlatans - Y'know since the beginning of time people have been frightened and unhappy and they're scared of death, they're scared of getting old. There have always been priests around and shamans and now shrinks to tell them - I know you're frightened but I can help you - Of course it is going to cost you a few bucks - But they can't help you, Falk - Life is what it is -

78 CONTINUED: (2) 78

78-master 2/5

FALK
Hey, what'd you think of Amanda? I know you only met her for fifteen minutes - under chaotic circumstances. She's got a great quality, doesn't she?

DOBEL
She's cheating on you, you know.

FALK
What are you talking about?

DOBEL
She's cheating on you -

FALK
How do you know?

DOBEL
I just know.

FALK
How? Did you see her with someone?

DOBEL
No.

FALK
Did someone say anything to you?

DOBEL
No.

FALK
Then why would you say she's cheating on me - you met her for a few minutes.

DOBEL
'Cause I can tell by her eyes -

~~FALK~~
~~How?~~

~~DOBEL~~
~~By her eyes.~~

FALK
Her eyes? Her eyes -

SCRIPT NOTES

Page 84 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R80	(1)	Snd	PRINT inc	1:30	75	100	50	Retake. Master Dolly
	(2)		PRINT	1:45	m			Dolly R past party
	3		inc mga	1:05		101		crowd ending on Falk,
	(4)		PRINT	1:45				he speaks to camera in CU,
7/5	(5)		PRINT	1:43				PAN L off him to Amanda
								+ Connie. PAN R w/them
								to join Falk for C3/5.
								Amanda goes off CL, hold
								C2/5 Connie + Falk for
								Falk V.O. then dialogue -
								Falk looks CL @ o/s Amanda +
								Roy -
w.t.	(10)	35	PRINT				51	Room Tone - Sc R80
7/5								

SCRIPT NOTES

Page 84

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
79	(1)	Snd	PRINT	:22	50 mm	B8	19	Ext. East River - D
	2		mc mga	:15				LS to MS - Falk - Steadicam
	3		mc mgs	:17				Start on LS Falk at
	(4)		PRINT	:17				end of walkway. He
	5		mc mga	:12				unwraps rifle, turns + speaks
	6		mc -	—				to camera. MOVE IN to MS -
	(7)		PRINT	:16				He turns away.
	8		mc mga	:15				
	(9)		PRINT	:18				
6/13	(10)		PRINT	:20		B9		
	(11)		PRINT	:18				
	(12)		PRINT	:16				
79A	1	Snd	comp mga	:06	50 mm	B9	19	Low Wide Falk Drops Rifle - Old Lady enters f/g
	(2)		PRINT	:07				Shoot up @ Falk @ top of
	(3)		PRINT	:05				stairway as he throws
	4		comp mga	:07				rifle over railing -
	(5)		PRINT	:05				Old Lady runs in CL f/g -
6/13	6		mc mgc	—				+ shouts - Falk runs off CR
	(7)		PRINT	:06				
W.T. 6/13	(10 14)		PRINT				19	traffic - Sc 79
80	1	Snd	comp mgs	1:03	50 mm	65	34	Int. Party - N
	(2)		PRINT - focus on Falk	1:00				Master Dolly -
	3		mc mg siren	:40				DOLLY R past party crowd to reveal Falk, he turns +
	(4)		PRINT	:58				speaks to camera, Amanda
6/25	(5)		PRINT	:58				+ Connie join for M 3/S. Ray
	(6)		PRINT	:59				crosses, Amanda joins him - PAN L w/ their walkaway. losing Falk + Connie -
WT (102 5)			PRINT 4:25				35	Background chatter

78 CONTINUED: (3) 78

78 - Master 2/5

DOBEL
Yes, I her eyes.

FALK
Dobel, in many ways you have a certain brilliance - you're a sweet guy and a wonderful writer of humor but you are a deeply, deeply deranged human being.

DOBEL
Falk, I'm talking your she's cheating on you and you're too typhlotic to see it - typhlosis Falk - blindness.

CUT TO:

79 - LS @ MS Falk

79 EXT. EAST RIVER - DUSK 79 *

Falk with sinister package going to East River.

1 4 7 9-12

FALK
(to camera)
The store wouldn't take back the rifle. Let me tell you, it's not at all easy disposing of a weapon in this town.

79A - how Wide Falk + Old Lady

He unwraps it and begins dropping it in the river. An ELDERLY LADY sees him. He ~~smiles~~ runs off -

2 3 5 7

~~FALK (CONT'D)~~
~~(to lady)~~
~~Ha, ha... God bless you sweetheart -~~
~~It was just a toy.~~

OLD LADY
Help! Help! Police. That man just threw a baby in the river.

WT 1014 Traffic

Falk runs as we:

80 - Dolly Master

R80 - Dolly Master

CUT TO:

80 INT. PARTY - NIGHT 80

WT 1035 Room Tone R80

WT 1025 Background

Party of young actors and actresses downtown. Amanda and Falk are there. She mingles and he watches her, the seeds of suspicion having been sowed.

2 4-6

1 2 4 5

SCRIPT NOTES

Page 85

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
80A	1	Snd	PRINT	:50	75	65	34	MC 2/S - Connie + Falk to CU Falk
	2		PRINT	:52	M			
6	3		PRINT	:55		66		DOLLY IN + PAN L W/ Connie + Falk - DOLLY IN to CU Falk + hold for V.O. DOLLY BACK for MC 2/S @ end, they react CL to O/S Amanda - Tk 5 - No DB @ end - Connie joins C 2/S
	4		MC MQA	:15				
	5		PRINT	:51				
	6		comp MQC	:52				
	7		comp MQC	:52				
	8		PRINT	:58				
6/25	9		PRINT	:59				

80 CONTINUED: 80

FALK
(to camera)
Is she cheating on me? Dobel has now poisoned the well. But how ~~the hell~~ would he know? What is he, some kind of visionary? Not at all. He's a simple, garden variety paranoid. Jews start all the wars, a gun in every room of his apartment, Amanda's cheating because he sees it in her eyes... bull - and yet...

Amanda brings over a lovely girl to meet Falk.

AMANDA
~~Connie~~ - Jerry - This is Connie
(meaning that each one is great)
Connie is a ~~brilliant~~ actress.

CONNIE
Amanda's the actress.

FALK
I keep telling her that.

Poetic, handsome Ray Polito passes.

AMANDA
Oh Ray - ~~can we talk about that Strindberg scene~~ -

And she's off with Ray.

CONNIE
So Amanda tells me you're a writer. What are you working on?

FALK
(distracted as his eyes follow Amanda)
Uh? Oh - a novel...

CONNIE
About what?

FALK
The absolute terror of confronting one's death.

SCRIPT NOTES

Page 86

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T.	1024		PRINT 2X	:19 :19			35	Falk V.O. Sc80A
80B 6/25	1 2 3 4 5 6	Snd	PRINT PRINT PRINT best PRINT PRINT PRINT	:20 :21 :23 :23 :23 :25	50 M 75 M 100 M	68	35	POV - Ray + Amanda Hold them chatting, they approach, greet o/s Falk + exit CRfg - Tks 5+6 - MS - No exit Tk 6 - MC/S - No exit
W.T.	1034		PRINT				51	Amanda + Ray - o/s dialogue as Falk crosses to join them in Sc R80B -
R80A 7/5	1	Snd	PRINT	:24	75 M	103	51	POV - Amanda + Ray
R80B 7/5	1 2 3 4 5 6 7	Snd	inc mgs inc mgs PRINT - mg focus as Falk steps forward PRINT inc mgs PRINT PRINT	:34 1:45 2:00	75 M	101 102	50 51	C2/S - Connie + Falk to 4/S Start on Connie + Falk for V.O. + dialogue - PAN/DOLLY L w/ Falk to join Ray + Amanda for M 3/S, Connie join for 4/S - Falk steps forward to speak to camera + rejoins for 4/S -
80C 6/25	1 2 3 4 5 6 7 8	Snd	comp inc mgs comp PRINT inc mgs PRINT PRINT Ray said "sun set" PRINT	1:20 :52 1:27 1:14 :36 1:13 1:20 1:20	50 M	66 67	35	M 4/S - Falk, Connie, Amanda, Ray Start on Connie + Falk - Amanda + Ray enter CL + join for 4/S - Falk turns + speaks to camera - Tk 8 - Includes Falk's end speech to camera -

80 CONTINUED: (2) 80

CONNIE
I just finished Notes From Underground.

She continues talking, we don't hear her but tune in on Falk's thoughts as he tries to keep interested in her while his eyes follow Amanda and Ray.

FALK (V.O.)
Who cares about Dostoyevsky if Amanda's sleeping with that guy. She always talks about Ray Polito - such a hotshot new actor - animal instincts - this generation's Brando... They certainly make eye contact - she's so sexy - look at her body language - all verbs.

We tune up on Connie.

CONNIE
~~Have~~ you?

FALK
~~Have~~ I?

CONNIE
Read House of The Dead?

FALK
Er yes - I found it surprisingly neoteric.

CONNIE
Uh?

FALK
Modern - very modern. Would you excuse me?

~~Amanda returns with Ray.~~ Falk crosses to Amanda + Ray -

AMANDA
Jerry, You remember Ray Polito.

FALK
Sure -

Ad-lib hellos.

80 CONTINUED: (3) 80

AMANDA
I was telling - Ray you have a real interest in old theatre posters and he said he has a great source -

RAY
my buddy Jay Binns - he's got some really rare ones. He'd be happy to show them to you. Anytime you want -

AMANDA
We can all rent a car and go. tonight. Connie / You should come . Bring Doug.

FALK
Who's Doug?

CONNIE
Go where?

RAY
Montauk. lives in Montauk.

AMANDA
There'll be no traffic now.

FALK
Montauk? It's midnight.

AMANDA
~~Sounds like a romantic song~~ - Midnight In Montauk. What could be more romantic -

CONNIE
I can't.

FALK
I have to be up early - You know I work best in the morning hours...

AMANDA
It'll be fun - we can all walk on the beach. Ray'll bring his guitar.

FALK
(to camera)
I'd rather eat rat poison than listen to this guy play guitar on the beach at three in the morning.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Piano	1	Snd	comp				X1	Recording of piano music for Playback in SC81 "There'll Be Another Spring."
	2		comp					
7/24	3		PRINT - Use this recording					
								Int. Falk/Amanda Apt - N
81	1	Snd	inc mg	:14	50 m	156	80	Master - Amanda, Falk Paula
	2	PB	PRINT	3:17				Start Wide shooting thru kitchen to living room. Light goes on in L.R. near Amanda + Falk o/s - Falk cross to couch, Amanda approaches in kitchen - Falk joins her for 2/S. Amanda exits CR, hold Falk, Falk exits CR, hold empty frame. Amanda re-enters CR into kitchen. Paula appears in bedroom in b.g. Amanda crosses away to bathroom - Paula sits at piano + sings "There'll Be Another Spring." Falk enters CR, sits on couch + listens - Hold Wide 2/S.
	3		PRINT	3:20		157		
	4		PRINT	3:20				
	5		inc mg	1:50		158		
7/24	6		PRINT	3:22				
			Playback of piano music Tk3					
							Dolly Was	

80C-M4/S R80B-2/S to 4/S

80 CONTINUED: (4) 80

AMANDA
You used to love Montauk when we first started dating.

FALK
(to camera)
She's right. I put up a front - it's what Dobel says, it's essential to be absolutely honest up front.

omit Sc80C Tks 3-7

RAY
Well - I'm going... if anyone wants to come... I mean... I'll have you back tomorrow morning - it's great to watch the sun rise over the ocean.

AMANDA
(as Falk shrugs)
Er... No...if he has to be up early... some other time...

CUT TO:

81-Master

81 INT. FALK AND AMANDA'S APARTMENT - NIGHT 81

Falk and Amanda enter apt. turn on light -

2
3
4
6

FALK o/s
You're so quiet.

AMANDA o/s
So are you.

FALK o/s
What's bothering you?

AMANDA o/s
Nothing.

FALK
Don't say nothing. Obviously you're upset. Are you crushed because we didn't drive the hundred miles to look at theatre posters and hear this guy play his guitar?

AMANDA
Shh - my mother's sleeping.

81 CONTINUED: 81 - master

FALK
That road company James Dean was looking at you like you were a freshly baked cannoli.

AMANDA
Are you in love with Connie?

FALK
Connie?

AMANDA
That's right. Don't pretend you forgot her name.

FALK
I never would have thought to meet Connie if you didn't throw us together.

AMANDA
I thought you'd like her, she's beautiful and very smart. Very literate.

FALK
A literate actress - what's that supposed to be, like a four leaf clover?

AMANDA o/s
Most men find her seductive.

FALK
If you wanted to go to Montauk with Ray Polito you should have gone - you didn't need to try and fix me up with someone.

AMANDA o/s
Please, I thought you'd like to see his friend's theatre poster collection.

FALK o/s
I have no interest in Connie. None. Nada.

AMANDA
I told you, you can sleep with other women, just don't throw it in my face -

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T. 1050 7/24			PRINT 2X	:04 :04			80	Paula: "Jesus Christ --- pills."
81A 7/24	1	Snd	PRINT	1:44	100 M	158	80	CU - Falk He's sitting on couch, opens shirt - listens to o/s Paula sing -
81B 7/24	1 2	Snd PB	comp PRINT	1:52	100 M	158 159	80	CU. Paula As she sings.
81C 7/24	1	Snd	PRINT	:45	100 M	159	81	CU. Amanda As she listens to Paula singing and brushes her hair.

81-master

81 CONTINUED: (2) 81

FALK o/s
I'm not sleeping with her. Why? Do you want to sleep with Ray?

PAULA
(entering)
Jesus Christ, Can you two keep it down, I can't sleep. ~~Christ~~, do you have any ~~sleeping~~ pills?

W.T. 1050 Paula

AMANDA
I'm sorry mother. I can't have these late night discussions. I need a sleeping pill.

PAULA
Let me show you something Jerry - ~~I had an idea~~.

Starts to play piano.

FALK
It's two A.M.

81B - CU Paula
2

PAULA
This ballad's driving me crazy. I want to know what you think

81C - CU Amanda
1

81A - CU Falk
1

She plays and sings the song like "There'll Be Another Spring." Falk is resigned as we listen and - *

FADE OUT:

82 OMIT 82

83 OMIT 83

83A OMIT 83A

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Mott St - D
A84	1	Snd	PRINT	:15	75	1 0/4	52	F/S @ c/s - PAN - Amanda
	2		PRINT	:20	M			She approaches into c/s, PANR as she rounds corner talking on cell phone + walks away -
	3		PRINT	:20				
	4		inc mos	:06				
7/8	5		PRINT	:20				
84	1	Snd	comp	1:00	75	1 7/4	87	Int. Falk / Amanda Apt - D
	2		PRINT	1:02	M			DOLLY IN - MS to CU - Falk on phone to Amanda, crosses to sit at computer at Dining Table. DOLLY IN to CU as he talks to himself - Reacts to o/s Paula + exits CR -
	3		inc	:09				
	4		comp	:58				
7/29	5		PRINT	:47				
6s	6		PRINT	:47				
Tks 5+6 - Short phone conversation								

83B OMIT 83B *

83C OMIT 83C *

83D OMIT 83D *

A84 - F/S Sc 84 Amanda

CUT TO: *

A84 EXT. MOTT STREET - DAY A84 *

Amanda on cell phone, walking. *

AMANDA *

(1) (2) (3) (5)

I'm going to be a little late coming home tonight. I've got to stay and rehearse a scene with my partner for class. I know you freak out when I'm late so - okay. I'll talk to you later - Bye -

Transcription of A84 Tks

84 - Dolly to Falk

CUT TO: *

84 INT. FALK AND AMANDA'S APARTMENT - DAY 84

(2) (5) (6)

Falk at computer. *

FALK *

(on phone) *

Sc 84 Tk 2 → No - no that's okay. I've got a lot of work ~~lot~~ to do. Thanks for letting me know - Have a good rehearsal. Bye -

FALK *

Hangs up. *

Sc 84 Tks 5+6 → Okay.

FALK *

(to himself) *

Could Dobel be right about Amanda? *

Oh that's crazy - he's paranoid - *

hey look I got work to do. *

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Master - Falk + Paula
84A 7/29	1	Snd	inc mqc	:14	50 M	175	87	Start on MLS Paula vocalizing. Falk enters CL, DOLLY IN to M2/S. Falk crosses off CL, TILT DOWN to Paula @ piano. Falk exits bathroom - DOLLY IN to MS - He's stunned - Paula is o/s -
	2		PRINT	:55				
	3		inc mqc	:20				
	4		inc mq	:28				
	5		PRINT	:48				
	6		inc mq	:35				
	7		PRINT	:49				
WT	10	53	PRINT 2X				87	Paula: "Where'd you go--- China?"
	Pg	93						

84 CONTINUED: 84

84- Dolly to Falk

FALK
(reads words as he types)
Notes for the big book... If life is meaningless, why choose to live? Dobel says we don't choose, our blood chooses for us. What does it all add up to if I die? Freud says sex and work - Dobel says work gives the illusion of meaning and sex gives the illusion of continuity. *

84A- master

We hear Paula singing in the other room.

7 5 7

FALK
Oh Christ. She's gonna practice now?

He walks into other room.

FALK (CONT'D)
Paula I'm trying to clarify my ideas - I'm doing a novel.

PAULA
I need to talk to you - I have an some ideas for some ~~good~~ dialogue to lead into my Judy Garland medley.

FALK
Can we talk later?

PAULA
I'm so nervous. I don't know why I'm so scared about the idea of performing in front of a live audience. Where does Amanda keep her Valium -

FALK
I'll get you a Valium. I just need a little quiet. Just for the morning.

Falk goes into bathroom - he gets Valium, is about to leave, thinks, turns, checks something, we don't yet know what, having checked it, he turns stunned.

SCRIPT NOTES

Page 93

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Shrink's office - D
85 6/24 bs	1	Snd	PRINT	:55	100 m	61	32	CU - Falk
	2		PRINT (best)	:52				He's laying on couch -
85A 6/24	1	Snd	PRINT	:56	100 m	61	32	CU - Shrink
	2		PRINT	1:39				He looks CR @ o/s Falk

84 CONTINUED: (2) 84

PAULA o/s
(enters)
Where did you go for that Valium, China?

CUT TO:

85 INT. SHRINK'S OFFICE - DAY 85

Falk on couch with analyst.

FALK
It's because he made me so damn paranoid. That's the only reason. Because Dobel poisoned the well with his stupid paranoia ~~that~~ about Amanda ~~is~~ having an affair - that's what made me do it... I went into the bathroom to get her mother a Valium - and because Dobel made me so damn suspicious - I couldn't resist the impulse to open her plastic diaphragm case and see if it was in there and it wasn't!

SHRINK
Uh-huh.

FALK
Why does she need her diaphragm? What for?

SHRINK
Why do you think?

FALK
And what's wrong with me? Why should the thought of her sleeping with someone else be both excruciating and exciting... I feel like committing suicide but I've got so many problems that wouldn't solve them all. What should I do? What do I do? What would you do?... Huh?... What do I do?

No answer.

CUT TO:

SCRIPT NOTES

Page 94

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Central Park Path-D
86	(1)	Snd 2nd Slate	PRINT	1:56	50 M	B 24	61	M 2/S - Dobel + Falk Steadicam
	2		inc mos	:20		B 25		
	3		inc mos	:22				MOVE BACK holding front angle 2/S as they walk along path - Bridge in b.g.
	(4)		PRINT	1:40				
	(5)		PRINT	1:45		B26		
	6		inc mos	:11		B27		
7/12	7		inc mos					
	(8)		PRINT	1:42				

86 - M2/S - Dobel + Falk
Steadicam

86 EXT. WALK AND TALK #6 - DAY 86

Dobel with Falk in the park. *

1
4
5
8

DOBEL
If it was me I'd follow her.

FALK
Why do you put these paranoid thoughts in my head?

DOBEL
Why does she use a diaphragm, why not the pill?

FALK
It's hormonal, the pill makes her crazy.

DOBEL
The pill makes her crazy? Falk, she is crazy. The Pentagon should use her hormones for chemical warfare.

FALK
Where is her diaphragm!?

DOBEL
Yes, well, we both know

FALK
I've never followed anyone.

DOBEL
It's not rocket science Falk - the trick is not to be seen. Where is she now?

FALK
Acting class.

DOBEL
You think.

FALK
Oh Christ, don't say that. Of course she's at class. She wouldn't miss that - it's too crucial. And that's where she sees her acting partner - Ray Polito. *
(MORE)

SCRIPT NOTES

Page 95

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
87 7/8	1 (2) (3) (4)	Snd	inc mga PRINT PRINT PRINT	:25 :45 :47 :48	50 M	106	53	Ext. Acting Class Bldg - D DOLLY IN to Falk PAN TO LS Amanda + Ray Start Wide, DOLLY IN to Falk hiding in stair well, PAN L across street to studio, Amanda + Ray exit, Ray goes off CL, Amanda returns + re-enters studio -
87A 7/8	(1) (2) (3) (4)	Snd	PRINT PRINT PRINT PRINT	:50 :50 :35 :40	75 M	106	53	DOLLY IN - Falk He looks CL @ o/s Amanda + Ray exiting studio. DOLLY IN to CU, he speaks to himself. He watches her return to studio -
87B 7/8	(1) (2)	Snd	PRINT PRINT	:28 :29	100 M	106	53	F/2/s - POV - Amanda + Ray As they exit studio and Amanda returns -

86 CONTINUED: 86

FALK (cont'd)
I'm not good at following anyone - Why don't you come with me?

DOBEL
I can't go today. I'm taking my students, I promised them, to the metropolitan museum - There's a Caravaggio exhibit. I like to introduce the kids to culture once in a while so they don't just beating each other with bicycle chains ~~long enough to expose them to art~~.

FALK
I'm too nervous to follow her.

DOBEL
Because you're afraid of what you're going to find out. You're a writer, you have a gift, you have your life ahead of you. You need a good woman not some mercurial little jitterbug who'll have you holding up filling stations to keep her in mood elevators.

FALK
I shouldn't have looked. What you don't know -

DOBEL
Will kill you eventually man - will kill you - ~~what you don't know doesn't hurt you~~, it kills you. If you think you're going to showers but they turn out not to be showers. * *

CUT TO:

87 EXT. ACTING CLASS BUILDING - DAY 87

Falk hanging outside the building that houses acting class.

He waits, securing some vantage point. Looks at watch. Presently the doors open and about eight students exit, Amanda and Ray among them. Falk watches them bid goodbye to one another with small talk and then disperse.

SCRIPT NOTES

Page 96 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
89	1	Snd	inc mgs	:37	50	160	82	Int. Falk / Amanda Apt - N
	2		Hold	4:00	M			Master - Falk, Amanda, Paula
	3		inc mga	:28		161		Start as Falk enters front door, Amanda steps in CR. C 2/S - PAN L w/ Paula crossing away to bedroom. Amanda steps in CR f.g. PAN R w/ Amanda to get keys in Dining Room / PAN L for C 3/S. Paula, Falk, Amanda - Paula leaves - PAN L w/ Amanda to bathroom, Falk joins for M 2/S. PAN R w/ Amanda to sit on bed, Falk joins for 2/S. PAN L w/ Falk to bathroom, Amanda joins, PAN R w/ Falk to sit on bed, Amanda joins behind them kneels on bed + nuzzels Falk + cry's -
	4		inc mga	:50				
	5		comp A. speech omitted pg 100	3:25				
	6		inc mga	:35				
	7		comp	3:44				
	8		PRINT	3:27		162		
	9		comp	3:32				
7/25	10		PRINT A. speech omitted p. 100	3:25		163	83	
	11		PRINT	3:45				
	12		PRINT focus mg on A's turn to get keys	3:46		164		
	13		inc mga	:53				
	14		PRINT	3:45				
	15		inc mga	:54				
	16		inc mga	2:50				
	17		inc mg	:56				
	18		inc mg	3:34			84	
	19		PRINT	3:46		166		

SCRIPT NOTES

Page 96

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
88 6/28	1 2 (3) (4)	Snd	comp comp PRINT PRINT	:11 :16 :18 :18	100 M	80	41	Ext. Acting class Bldg - Dsk LS - Amanda + Teacher They come thru door onto street, kiss + go off in separate directions-
88A 6/28	(1) (2)	Snd	PRINT PRINT	:16 :20	135 M	80	41	F/S - Same as above - closer
88B 6/28	(1)	Snd	PRINT	:25	135 M	81	41	Falk's POV thru as Amanda + Teacher exit onto street + go off -
88C 6/28	(1) (2)	Snd	PRINT PRINT	:25 :25	100 M	81	41	MS - Falk He waits @ basement racking, he sees o/s Amanda, hides in basement area - looks o/

← cont'd

87 CONTINUED: 87

Amanda and Ray walk together - s

FALK
(to himself)
Ray Polito. I knew it.

He looks at her and sees she suddenly stops her walk and apparently tells Ray ; she forgot something. Ray goes on while she heads back to the acting school. She enters.

FALK (CONT'D)
What the hell is this?

He waits.

DISSOLVE TO:

88 EXT. ACTING CLASS BUILDING - DUSK 88 *

Long time later - it's getting darker out... She comes out with her older, nice looking acting teacher. He strokes her on cheek and gives her a squeeze and they go off in separate directions. Falk is stunned. *

CUT TO:

89 INT. FALK AND AMANDA'S APARTMENT - NIGHT 89

Falk enters apartment. He's had a drink or two.

AMANDA o/s
Where were you? We have theatre tickets ~~to the theatre~~ tonight.

FALK
Paula, can you excuse us, I have to talk to Amanda.

AMANDA
My god Jerry - has the President been shot?

PAULA
Fine with me - I've got a date tonight.

89 CONTINUED: 89 - Master

AMANDA
A date? ~~Who~~ with? who?

PAULA
A man who I must confess, picked me up.

AMANDA
Where?

PAULA
At my AA meeting.

AMANDA
Great - an alcoholic.

PAULA
He's not the alcoholic, he's the alcoholic's friend. The enabler.

AMANDA
Even better - What does he do?

PAULA
He's a horse whisperer.

AMANDA
what are you talking about?
What are you looking for, your keys?

PAULA
Yes.
Amanda
They're over here.

PAULA o/s
Well he's only twenty-six years old.

AMANDA
You're going to go out with a twenty-six year old horse whisperer?

FALK o/s
Can I have a minute of your time, Amanda. AMANDA
Hold on.

PAULA
Would you really care if I got a tatoo?
AMANDA
Yes I would.
PAULA
We'll talk about it later. [AMANDA
Mom, don't - You're so crazy -

PAULA exits.

FALK
Where were you today?

AMANDA
Acting class.

89 CONTINUED: (2) 89

89-master

FALK
I mean after.

AMANDA
At one of the girls (friends) apartments. We rehearsed a scene.

FALK
No - because I happen to know you were in the school building with your teacher.

AMANDA
What?

FALK
That's right - I saw you.

AMANDA
How?

FALK
I was spying on you.

AMANDA
You were spying?

FALK
That's right. I saw the three of you.

AMANDA
Three?

FALK
You, your acting teacher, and your diaphragm.

AMANDA
(caught)
My -

FALK
That's right. Because it's not here - so where could it be? There's no such thing as a diaphragm repair shop.

AMANDA
Jerry -

89 CONTINUED: (3) 89

89- master

FALK Amanda
I was there - I saw it all.

AMANDA
(cries)
Ok - I slept with Ron but not because I care about him.

FALK
No? To punish him?

AMANDA
I had to know if there's something wrong with me - ~~if I'm some kind of freak~~ because I can't go to bed with you, the person I love. To know if I'm some kind of freak or if I'm frigid, if I can no longer become aroused or have an orgasm.

FALK

And can you?

AMANDA
It's good news, I can.

FALK
Amanda, I want out of this relationship.

AMANDA
Don't say that, I need you.
(cries)

FALK
How can you need me if all those positive feelings happen with everyone <u>but</u> me?

AMANDA
Not everyone. Just Ron Keller. He reminds me of my father.

FALK
I remind you of your father.

AMANDA
Yes, but the good part ~~of my father~~ - he reminds me of the bad ~~part~~. I was experimenting, trying to figure out what the problem is.

SCRIPT NOTES

Page 100

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Dobel's Car / Roosevelt Hs. D
90	1	Snd	composite	:33	75	31	17	Dobel's car - 2/s - Falk + Dobel
	(2)		PRINT	:25	M			
6/13	(3)		PRINT	:24				Car approaches + stops. Falk + Dobel get out - PAN R w/them to steps.
			NOTE: OMIT THIS SHOT					

89 CONTINUED: (4) 89

89-master

FALK
How did I get to be the good father? What am I, Kris Kringle?

AMANDA
It's a maddening problem - we tried every kind of foreplay.

FALK
I need the rifle - I'm going to blow my brains out.

AMANDA
Don't be so middle class. I did it for you as much as me.

FALK
Thank you, thank you - for thinking of me.

AMANDA
And it worked. I can get excited - very excited - passionate - I can have orgasms like I used to when we first dated - those multiple orgasms where I claw the walls.

omitted in TK 10

FALK
I'm so happy to hear this. I don't need the rifle - I think I'll just hemorrhage on the carpet. *

Don't be mad. AMANDA
And don't be mad with Ron for cooperating.

FALK
No, no - remind me to put him on my Christmas list if I can figure out how to make a letter bomb.

AMANDA
You know I can't live without you, Jerry.

Nuzzles him, he's a pushover for her.

CUT TO:

90-M2/5

90 EXT. DOBEL'S CAR/ROOSEVELT ISLAND - DAY 90 *

2 3

Dobel and Falk pull up and get out of car. *

SCRIPT NOTES

Page 101

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
91 6/13	1	Snd	PRINT	:25	75 M	31	17	Ext. Roosevelt Island / East River - D
	2		PRINT	:27				TILT DOWN from building to reveal Dobel + Falk as they enter CR. PANL w/ their cross to East River railing.
	3		PRINT (No extras)	:25				
91A 6/13	1	Snd	PRINT	1:00	50 M	31	17	DOLLY IN - 2/S Dobel + Falk
	2		PRINT E/S	1:06		32		Start Wide. They're standing at railing. Bridge in b.g. DOLLY IN to M 2/S, hold. They exit CL
	3		inc ngs	:18				
	4		PRINT	1:07			18	
	5		inc nga	:44				
	6		inc nga	:50				
	7		inc -	-				
	8		inc ngs	:50				
	9		inc nga	:15				
	10		inc siren	:18				
	11		inc ngs	-				
	12		PRINT	1:00				
	13		inc ngs	:21				
	14		inc ngs	:22				
	15		inc ngs	:15		33		
	16		PRINT	:55				
91B 6/13	1	Snd	inc ngs	:10	75 M	33	18	MC 2/S - Dobel + Falk
	2		inc ngs	-				Same as above -
	3		inc ngs	:30				
	4		inc ng	-				
	5		PRINT	1:02				
91C 6/13	1	Snd	PRINT	1:00	100 M	33	18	CU - Falk
								He looks CL @ O/S Dobel -
WT 6/13	10 13		PRINT				18	Area Tone but NO construction noise.

90 - M2/S

91 - TILT DOWN to M2/S

1-3

91 EXT. DOBEL'S APARTMENT BLDG/ROOSEVELT ISLAND - DAY 91

WT 1013 Area Tone

Dobel and Falk walk along river.

DOBEL
Bullshit, Falk. I don't buy it for one second -

FALK
She did it therapeutically.

DOBEL
Uh-huh - It's the kind of therapy that advertises on the back pages of the Village Voice.

~~FALK~~
~~Try and put yourself in her position.~~

~~DOBEL~~
~~I don't know what position she used.~~

FALK
She just wanted to make sure she could still become aroused. That's all.

91A - Dolly in M2/S

91B - MC2/S

5

DOBEL
I'm delighted to hear the little sweetheart can still be aroused . . . y'know it's not ~~really~~ in vino veritas it's in eros veritas.

91C - CU Falk

1

1
2
16
4
12

FALK
I don't know what to do, Dobel - I'm totally ~~I'm~~ confused.

DOBEL
You said it yourself, ~~man~~ - you're afraid to sleep alone. You surround yourself to this farrago of baby sitters - this loving disabled little sex goddess - and this Jew manager and I myself am of the Hebrew persuasion but this guy who handles you is from one of the lost tribes of Israel that should have stayed lost - and your shrink, like God, never speaks and like God is dead. Of course you're afraid We're supposed to be afraid

(MORE)

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
92	1	Snd	inc mq boom	:10	50 m	34	20	Int. Dobel's Apt - D
	2		inc mq boom	:20				Master 2/S - Falk + Dobel
	3		PRINT	1:00				They enter apt. PAN R w/ Falk as he looks at body sculpture on slab. Dobel joins for 2/S. PAN L w/ Dobel's cross to cabinet. He gets shotgun, lose Falk.
	4		PRINT	1:02				
	5		inc mq	:18				
	6		inc mqc	:17				
	7		PRINT	1:03				
	8		PRINT	1:01				
	9		PRINT	:57				
	10		inc mq boom	:16				
	11		inc mqa	:28				
	12		inc mqa	:40				Tks 9-14 - w/ extra mike
6/14	13		inc mq	:38				
	14		PRINT	1:02				

91A - Dolly Dal M2/S 91B - MC2/S 91C - CU Falk

91. CONTINUED 91

DOBEL
That's why we have to build a survival kit.
C'mon. I'll show you my pad.

FALK
Yeah, please. Roosevelt Island feels like "Clockwork Orange".

92 - Mesta 2/S

CUT TO;

92. INT. DOBEL'S APARTMENT - DAY 92.

They enter Dobel's place. It is very modern, white, Stanley Kubrick could have done it. There are some books, not a plethora – some artwork on the walls – very morbid and well drafted – as if Dali rendered them. A body on a slab drifting in space – defeated little men on a rounded surface like the moon as they remove dirt from ground and others fill it – grim stuff. The lights are on rheostats and come up or down like inside a space ship. There is an upright piano.

3
4
7
8
9
14

FALK
My god – who did your apartment - Stanley Kubrick?

DOBEL
You want to see my art work. I don't know why you're so fascinated by it.

Transcription of Sc92 Tk9

FALK
(looking at body on slab)
This is fascinating. What's going on…

DOBEL
I did this out of wax.

FALK
Wax?

DOBEL
I don't sell many of these.

FALK
I find that hard to believe.

DOBEL
It's your average candle.

FALK
Exactly how ofter did you say you go for shock treatments?

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
92A	1	Snd	comp mqa	1:11	75	35	20	M 2/S - Falk + Dobel
	2		inc.	:15	M			Start on Falk in front
	3		comp	1:00				of kangaroo painting
	4		inc mq	:58				looking CL @ o/s Dobel,
	(5)		PRINT	1:00				PAN R w/ his cross
	(6)		PRINT	:57				to bedroom. He looks
	7		inc mqs	:44				@ photos on wall -
	(8)		PRINT	1:02		36		Dobel joins for M 2/S -
6/14	(9)		PRINT	1:02				PAN R w/ Dobel to piano
								Falk joins for 2/S -

92 CONTINUED

92-Master 2/5

92

DOBEL
Hey, give me a break. I like this. This is all mine.

FALK
Amazing. Kangeroos, elephants.

DOBEL
I like kangeroos. Kangeroos are my favorite animal.

FALK
You don't really have a weapon within reach at any point in here do you?

92A-M2/5

DOBEL
(crossing to cabinet)
This is a sawed off shotgun. Even you could hit somebody with this. I got one over there. I got a crossbow in the bedroom. Nobody gets in here Falk, nobody.

5
6
8
9

FALK
This is where you sleep?

DOBEL
Yeah. I got a crossbow in there.

FALK
(looking at photos on wall)
Hey, it that you wIth Salvador Dali?

DOBEL
That's right.

FALK
You knew him?

DOBEL
Yeah, what are you so agape.

FALK
You never mentioned it.

924-M2/5

92 CONTINUED

DOBEL
Yeah. He was a big help to me when I was younger. He gave me a lot of pointers. I'm self taught as a painter.

FALK
(another photo)
Who's that with the motorcycle?

DOBEL
That's me. I was a kid.

FALK
That's you?

DOBEL
Yeah.

FALK
You ride a motorcycle?

DOBEL
Hey. It's not exactly rocket science, Falk. You know, it's no big deal. I drove from Los Angeles to New York on a motorcycle.

FALK
That's hilarious. I can't picture you as a biker.

DOBEL
I'd hardly call me a biker. I'm a school teacher. I was too frightened to do anything else. Hey, let me ask you a question. I want to talk to you about something. There's a Chinese restaurant near here. You like Chinese food?

FALK
Yeah, I like Chinese food. I could eat.

CUT TO;

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
93 6/20	1	Snd	comp	:20	50 M	52	28	Ext. Queens street - D
	(2)		PRINT	:20	100 M			F/S - Dobel's Car Pulls Up
								Hold parked car CL as Man loads trunk - Dobel + Falk approach in Dobel's car + double park behind car -
w.t.	(10)	(17)	PRINT	6/20			28	Dobel dialogue - Sc 93
93A 6/20	(1)	Snd	PRINT	:37	100 M		28	POV - Man loading car
								Hold rear angle of Man loading his car trunk w/ groceries - He closes trunk -
94 6/21	1	Snd	comp - low	1:18	75 M	56	30	Ext. Dobel's Car - D
	(2)		PRINT	1:08				Front Angle 2/S - Falk + Dobel
	(3)		PRINT	1:05		57		Seated in car. Dialogue -
	(4)		PRINT	1:02				
					Cam	(A)		
94 6/21	1	Snd	comp	1:18	135 M	B	30	C 2/S - Side Angle - Feature Dobel
	(2)		PRINT	1:08		13		
	(3)		PRINT	1:05				
	(4)		PRINT	1:02				As above
					Cam	(B)		

92 CONTINUED: (2) 92

DOBEL
~~I want to talk to you - let's get some pork lo mein - I have something important to say.~~

CUT TO:

93 EXT. QUEENS STREET - DAY 93

Their car pulls down block - looking for a parking space. A woman is loading her car, ready to leave in a minute. Dobel pulls alongside to wait.

DOBEL
It's just a joint but they have great Chinese food. There's a parking space -

CUT TO:

94 I/E. DOBEL'S CAR - DAY 94

DOBEL
Falk, I have a ~~producer~~ acquaintance in California who ~~hiring~~ teams of writers - ~~for some reason they want teams of writers - and I think that~~ if I told him you and I were a team ~~and we'd be~~ I think, we could get hired.

FALK
In California.

DOBEL
~~Can I explain something to you - I'm talking about~~ a clean break - ~~with everything here~~ - me with the Board of Education - you with the shrink, the fish peddler garment center, ~~saved-off~~ manager, the little girl who gives you a hard time - all the time -

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
94A	1	Snd	inc mgc	:12	75	52	28	Master - Dobel, Joe, Charlie
	2		inc hit good	:26	M			Start shooting behind Dobel + Falk in car - Man pulls away out of parking space - Dobel pulls forward - Tough guys pull into empty space - Dobel gets out of car + confronts Joe + Charlie - Joe + Charlie go off CL, Dobel gets back into his car -
	3		inc mga	—				
	4		comp mgs	1:00				
	5		inc mga	:40				
	(6)		PRINT	1:12				
	7		inc mga	:20				
6/20	(8)		PRINT boom shadow	1:17				
	(9)		PRINT	1:09		53		
			Cam	(A)				
94A	No Tks 1-4							M 3/s - to 3/s - Dobel, Joe, Charlie
	5		inc mga	:40	135 M	B 10	28	
	(6)	E/S	PRINT	1:12				
	7		inc mga	:20				
	(8)		PRINT	1:17		Alternate angle		
6/20	(9)		PRINT	1:09		B 11		
			Cam	(B)				
W.T. 6/20	(10)	(18)	PRINT last reading best				28	Dobel Sc 94A "Hey, I was waiting for five minutes."
94B	(1)	Snd	PRINT	:55	75 M	53	29	C/S - Falk
	(2)		PRINT	1:15				He's seated in car, looks CR @ O/S Dobel, Joe, Charlie - Series of lines
	(3)		PRINT	1:00				
6/20	(4)		PRINT	1:25				

94 CONTINUED 94

FALK
I can't just leave everybody – go by myself?

DOBEL
You can't fall back on fear of being alone, Falk, because I'm gonna be with you – I gave it a lot of thought and for me it's now or never.

The man pulls out. Dobel is about to pull in but is beaten to the space by a green car with two tough guys in it.

DOBEL
Hey, hey, hey, what is this?
(Gets out of car)
Hey, I was waiting for this space for five minutes – I've been sitting for five minutes.

JOE
(Getting out of car)
You got a problem with me parking here, buddy – you been waiting? Too bad. Slow you blow – I'm a busy man, I got things to do.

DOBEL
But I've been standing . . .

CHARLIE
(Joins them)
Hey, what are you high on crack to be arguing with him?

DOBEL
I've been waiting here for five minutes.

CHARLIE
You want to meet god? Do you? Get outta here.

JOE
Go home old man. Do what the man says, go home.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
94C 6/20	1 (2) (3)	Snd	inc mga PRINT PRINT	:05 :14 :10	75 M	55	29	Ext. Hardware Store - D F 2/S - Joe + Charlie As they walk away and enter store.
94D 6/21	1 (2) (3)	Snd	comp PRINT PRINT (best)	:04 :04 :02	75 M	56	30	Ext. Dobel's Car - D Front Angle - Car As Dobel drives off/ CR f.g.

94A-Master

94A-M3/5

94 CONTINUED (A) (B) 94

CHARLIE
Go before I kick you in the ass. Get outta here.

JOE
Get in your car and go home – and you, turn around.

CHARLIE
Idiots!

Dobel gets into his car.

94C - F2/5 Charlie + Joe

Charlie and Joe cross street and enter hardware store.

2
3

CHARLIE
I shoulda punched that schmuck right in the face – it woulda made me feel good.

JOE
I woulda squeezed his heart out. Blood woulda come out of his ears.

CHARLIE
Moron. No matter where you go – imbeciles.

94D - F/S Car

2 3

DOBEL takes off in car –

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
95 6/21	1 2 3 4 5 6 7	Snd	comp mg slow comp stopped PRINT PRINT PRINT comp mg screen PRINT	:30 :30 :30 :35 :35 :33 :35	100 m Cam A	59	31	Ext. Dobel's Car / El - D Front Angle 2/S - Falk + Dobel As they drive under El -
95	1 2 3 4 5 6 7	Snd	comp mg comp mga PRINT PRINT PRINT comp mg screen PRINT	:30 :30 :30 :35 :35 :33	135 m Cam B	B 14	31	CU - Dobel As above -
W.T. 1019			PRINT				31	Falk - Sc 95 for "wit"
W.T. 1020			PRINT				31	Falk - Sc 95 Tk 7 - last sentence
95A	1 2	Snd	mg PRINT		50 m	59	31	Ext. Street Under El / Dobel's Car - D LS - car enters CR f.g. drives away + turns corner + disappears -
95B	1 2	MOS E/S	PRINT PRINT			59	-	Dobel Car POV - Under El
95C 6/20	1 2	Snd	inc mga PRINT	:04 1:00 Cam A	75 m	55	29	Ext Queens St - D Master - Front Angle Hold tough guy car CL as Dobel's car approaches + stops - Dobel gets out, gets tire iron, PAN L as he smashes windows + head-lights of tough guy car + returns to his car -
95C 6/20	1 2	Snd	inc mga PRINT	:04 1:00 Cam B	135 m	B 11	29	MS - PAN Dobel's Car to Profile angle - of tough guy car - As Dobel smashes windows -
95D 6/20	1	Snd	PRINT		50 m	55	29	CU - Windshield As Dobel smashes it with tire iron -
95E 6/21	1 2	Snd	PRINT PRINT	:18 1:07	100 m	57	30	CU - Falk He's in car, reacts CL to o/s window smashing

95 CONTINUED: 95

FALK
God Dobel, a parking space - Dobel, either one those guys could have ground you into a fine powder... Is it so important to insist?

Dobel just drives in silent fury.

FALK (CONT'D)
You know - life is unfair - you've said it yourself - they have the muscles, you and I are blessed with wit - later, in the safety of some quiet delicatessen we can write a biting satire about them - expose their foibles and have a great belly laugh at their expense - Two jerks like that, in the meantime they've got the biceps...

Dobel has circled the block or turned corner, depending on location.

The two bad guys have parked and have entered a hardware store.

FALK (CONT'D)
Where are you going?... Dobel?... Why aren't we going in the other direction? Dobel?... Dobel?

Dobel comes to a halt a distance from the bad guy's car. He exits his car.

FALK (CONT'D)
David - Dobel - what are you doing?

Dobel goes to his trunk and takes out a tire iron.

FALK (CONT'D)
David?... Dobel?... Dobel... Oh no...

Dobel goes up to the other car and bashes in a few windows. Falk is having a conniption. At the moment, no one is passing, no pedestrians or maybe an old lady who notices nothing.

Dobel comes back to his car and gets in.

SCRIPT NOTES

Page 107A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
95AA 6/20	(1) (2)	Snd	PRINT PRINT	:27 :27	75 M	54	29	Int. Hardware Store MC 2/S - Charlie + Joe They're standing @ counter. See Dobal smashing windows of their car on street in b.g. -

95AA 2/5 Joe + Charlie

95A INT HARDWARE STORE – DAY 95A

We play the tension perhaps cutting to the two tough guys concluding their purchase in the store. We can see Doble through the store windows smashing their car windows.

1
2

JOE
I like this grip. I need the blue grip.

CHARLIE
If anyone outta know about a good grip, it outta be you.

JOE
I buy you that.

CHARLIE
Let's get both of them, allright? For your birthday.

JOE
You're a sport.

CHARLIE
Happy birthday.

CUT TO:

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
95BA 6/21	1 PRINT :25 2 PRINT :20 3 PRINT :19 4 PRINT :20 5 2nd take PRINT :19 6 PRINT :20	Snd			100 m	58	30	Ext. Dobel's Car - D High Angle - Over Dobel + Falk to Dashboard Dobel gets into car and struggles to start it -
95BB 6/21	1 PRINT :16 Cam A	Snd			75 m	55	29	Wide - Front Angle - Dobel's Car As car makes U turn and drives away -
95BB 6/21	1 PRINT :16 Cam B	Snd			135 m	B 12	29	Low Angle - F/S - Dobel's Car As above
95BC 6/21	1 PRINT ←related BA error 2 PRINT	Snd			in	55	29	Ext. Hardware Store 2/S - Joe + Charlie As they exit store, stop and react to o/s smashed windows -
95BD 6/21	1 PRINT :20 2 PRINT :15 Cam A	Snd			75 m	59	31	Ext. Dobel's Car / El - D Front Angle 2/S - Falk + Dobel as they drive under El -
95BD	1 PRINT :20 2 PRINT :15 Cam B	Snd			135 m	B 14	31	CU - Dobel As above -
96 7/25	1 comp :37 2 comp mgs :35 3 inc mg :05 4 inc mgs :30 5 PRINT :31 6 PRINT :32	Snd			50 m	168	85	Int. Falk / Amanda Apt - N DOLLY IN - Falk Start wide on Falk seated at dining table with computer - DOLLY IN closer as he speaks to camera - He starts to type
96A 7/26	1 :35 2 PRINT :18 3 PRINT :22	MOS			50m / 75 m	170	-	F/S - Amanda in bed Asleep. She wakes up TKs 2+3 - closer

95B CONTINUED: (2) 95B

95BA High over D+F to dashboard

(1-6)

FALK (CONT'D)
Hurry - hurry - you're crazy -
You're a madman. What's wrong with the car - Start the car, start the car -

Dobel tries to start his car, it doesn't start easily.

95BC 2/s Joe + Charlie

EXT HARDWARE STORE - DAY

(1) (2)

Joe + Charlie exiting store.

95BB-Car 95BB-Car

95B I/E DOBEL'S CAR - DAY 95B

(1) (1)

Finally Dobel screeches out at the last second and goes down the block, turns corner and drives safely off.

(A) (B)

95BD 95BD CU-Dobel

(1) 2/s (2) Cam (A)

FALK (CONT'D)
(1) Dobel - I'm white - I'm shaking -
(2) my legs are stiff - My nose is in cardiac arrest - ~~my legs are stiff~~ -

Cam (B)

DOBEL
It's too bad about them, Falk. Let them rage impotently for awhile.
Y'know, the brutes don't always win everything - *

~~FALK~~
~~I have no appetite. Take me home - I need a sedative or perhaps an ocean voyage.~~

96- Dolly In Falk 96A. F/S Amanda

(1-3)

CUT TO:

96 INT. FALK AND AMANDA'S APARTMENT - NIGHT 96

Falk at the apartment. Late that night. Amanda is asleep. Falk at computer. Note: Falk with some distinguishing feature; i.e. wearing a robe or eating ice cream, so we can cut back. * * *

(5) (6)

FALK
(to audience)
I had mixed feelings over the day.
(MORE)

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
96B 8/1	1	Snd	PRINT	:35	75 m	188	94	Insert - Computer Screen As Falk types: "Freedom - - - - - was justified."
WT 10	56	8/1	PRINT	:32			94	Typing fx on correct computer
R96B 8/6	1	mos	PRINT			B 49	-	Retake - Insert Computer Screen Retake for larger font.
96C 7/25	1 2 3	Snd	PRINT PRINT PRINT	:24 :22 :23	50 m	168	85	MS - Falk at Computer He speaks to camera
97 6/30	1 2 3 4 5 6 7 8 9 10	Snd 2nd stx	inc rgs PRINT inc rgs inc rgs comp inc rgc inc rga PRINT PRINT horn PRINT	:18 1:00 :03 :25 1:00 :58 :20 :57 :55 :55	50 m	B 15 B 16 B 17	42	Ext. Fauchon / Madison Ave - D MC2/S - Amanda + Falk Steadicam They exit Fauchon onto street, MOVE BACK holding front angle 2/S. as they walk + talk - They round corner - Amanda goes off CL - Falk approaches + speaks to camera -

96 CONTINUED: 96

FALK (cont'd)
On the one hand I was convinced ~~in my mind~~ that Dobel was a raving psychotic lunatic - on the other hand, I had a kind of odd admiration for him because I would have just slinked away, bullied - but he wouldn't let the injustice rest - he resisted - there are always some people who will resist - and as he says, the issue is always fascism.

He types, we see the big letters of prose fill the screen.

TYPED WORDS
Freedom of choice to say no. Torture. How would I react? Poorly. Dobel says the crimes of the Nazis were so enormous that if the entire human race were to vanish as a penalty it could be argued that it was justified.

FALK
(thinking aloud)
He's nuts. And yet the thought of giving up everything here and starting fresh in California - it's so tempting and exhilarating - so why do I get scared? I'm not a leaver. The one time Amanda and I broke up for two weeks she left.

CUT TO:

97 EXT. FAUCHON/MADISON AVE. - DAY 97

FLASHBACK. Falk and Amanda walking home on street by day.

AMANDA
It all happened too fast - I was overwhelmed by you - it was a whirlwind and right away we were living together. I think we would both benefit from some time apart.

FALK
But I don't need time apart I know I love you.

SCRIPT NOTES

Page 110 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R99	1	Snd	PRINT	:13	100	90	4b	Retake - CU - Amanda (Post Talk)
	2		PRINT	:11	M			
	3		PRINT	:10				closer version of Sc99.
	4		PRINT	:10				
	5		PRINT	:12				
	6		PRINT	:14				
	7		inc ng	-				Tks 6-9 - Alt. dialogue
7/2	8		PRINT	:16				
	9		PRINT	:13				
W.T. 1031 7/2			PRINT				4b	Room Tone R99

1

SCRIPT NOTES

Page 110

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Falk/Amanda Apt - N
✓ 98A 7/25	1	Snd	PRINT 3X	:11(ea)	50 M	168	85	MS - Falk He's seated at computer in Dining Room - He speaks to camera -
NOTE: This is an alternate to end of Sc 97								
								Int. Bar Six - N
99 6/12	1	Snd	PRINT	:17	75 M	30	16	MCU - Feature Amanda past Falk
	2		PRINT	:15				
	3		PRINT	:15				Amanda is seated in booth CL. Falk in f.g. CR. Mirror reflection -
	4		incmg	:13				
	5		PRINT	:15				
99A 6/12	1	Snd	comp check	:30	75 M	30	16	CU - Falk
	2		inc mg	:16				He looks CL @ o/s Amanda + Emily -
	3		PRINT	:20				
	4		PRINT	:30				
wt 1012			PRINT 6/12				16	Room Tone Sc 99

97 CONTINUED: 97

AMANDA
But I do - I have to think - I get these migraines and sometimes my throat closes up and I ~~find it hard to~~ can't breathe. I feel trapped and suffocated.

FALK
Maybe if we slept with the window open -

AMANDA
I'll move in with my friend April.

FALK
What if you returned to a shrink?

AMANDA
I told you - Shrinks don't work for me. I know how to fool them.

FALK
Ok, ok... It's just all that talk about how we were made for each other and marriage...

98 EXT. MADISON AVE. - DAY 98 *

PRESENT.

FALK
(to camera)
She moved out. I was miserable, eating moo goo gai pan out of cardboard boxes every night... having dreams of death... I tried dating but it was so hard getting her out of my mind.

CUT TO:

99 INT. BAR SIX - NIGHT 99

FLASHBACK. CLOSE UP of Amanda.

AMANDA
(seductively)
I'll go downstairs to the ladies room, it locks, [redacted], the wine has put me very much in the mood.

ALT
Why don't you come down to the ladies room. The door locks we can be alone. The wine has put me very much in the mood.

97-MCU/S
98A-MS Falk @computer
99-MCU Amanda (past F.)
R99-CU Amanda (past F.)
99A-CU Falk
WT 1012 Room Tone
WT 1031 RT R99

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
99B	1	Snd	comp gloss	:20	75 M	30	16	MCU - Emily (past F.)
	2		comp mqs	:16				Feature Emily CL past Falk CR - She's in same position as Amanda
	3		PRINT	:16				
	4		PRINT	:18				
	5		PRINT o/k	:18				
6/12	6	PU	PRINT for last line	:03				
R99B	1	Snd	PRINT	:17	100 M	91	46	CU - Emily (past F.)
	2		PRINT	:19				closer version of Sc 99B
7/2	3		PRINT	:17				
100	1	Snd	inc mq	-	50 M	178	89	Int. Falk/Amanda Apt - D
	2		comp	1:00				Master PAN - Falk + Amanda
	3		inc mqs	:14				
	4		PRINT	1:09				Start on closed door - Door opens revealing Falk - Amanda enters CR f.g. - DOLLY IN behind her + hold M 2/5 - Amanda deposits her bags - PAN R w/ her to bedroom area, losing Falk - Tks 5 + 6 - Omit "Michelangelo"
7/29	5		PRINT	1:10		179		
	6		PRINT	1:11				

99 CONTINUED: 99

99A-CV Falk
99B-MCU Emily (past F.)
R99B-CU Emily (past F.)
3-6
1-3

CUT AROUND to Falk staring at her.

FALK
I'll count to thirty and meet you in the ladies room.

CUT BACK AROUND and now it's his real date, EMILY.

EMILY
Meet me where?

FALK
Oh I'm sorry - I - my mind was somewhere else -

AVTK6

EMILY
I'll say it was. What were you thinking of? *

100-Master

CUT TO:

100 INT. FALK AND AMANDA'S APARTMENT - DAY 100

FLASHBACK. Falk at home taking pill. Knock on door, he answers it, it's Amanda with her luggage.

4
3
6

AMANDA O/S
I'm back and if you don't want me I understand.

FALK
You're back?

AMANDA
I couldn't be without you. I tried but I couldn't.

FALK
You didn't move in with your girl friend April like you said - I found out you went to Naples with Tony Hanken.

AMANDA
You can understand. It sounded so romantic. He wanted me to go with him to Naples and Rome. I thought it was what I wanted. You know I always dreamed of those places - but I missed you too much.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
100A 7/26	1 2 3	mos	PRINT PRINT PRINT	:27 :27 :25	50 m	171	–	Int. Falk/Amanda Apt-N F2/S - Falk + Amanda Inbed - making love -
1051 7/26	1 2 3 4 5		PRINT PRINT PRINT PRINT PRINT	:08 :09 :09 :10 :10			86	Falk V.O. Sc100A "We made love ... old vase."
A101 8/1	1 2	Snd	PRINT PRINT	:31 :30	100 m	188	94	Insert - Computer Typing: "Stop reliving ... Los Angeles."
W.T. 1057 8/1			PRINT	:30			94	Typing fx on correct computer - Sc A101
RA101	1 2	mos	PRINT Hold	:40	100 m	B 49	–	Retake - Insert - Computer Larger font: Typing: "Stop reliving ..."

NOTE: Tk 2 is a blank screen

100 CONTINUED: 100

FALK
And of course you made love with him.

AMANDA
Yes but I thought of you. You were really the one I was making love to in Naples, in Florence, in Venice, on the plane ride over - 40,000 feet in the air.

FALK
~~Enough~~ okay - enough.

AMANDA
Oh yes, and at the Vatican ~~as we did it~~ while we were doing it all I can think of was how much you'd love that ceiling by Michelangelo - but I'm back - I'm home because I couldn't live without you.

~~Falk thinks, kisses her, it's not over.~~

CUT TO:

100A INT. FALK AND AMANDA'S APARTMENT - NIGHT 100A

FLASHBACK.

FALK (V.O.)
We made love that night - she was wonderful - if only certain moments in life could last.

Freeze frame. Falk and Amanda at lovemaking.

FALK (V.O.)
Just stay frozen like some old vase.

CUT TO:

A101 INT. FALK AND AMANDA'S APARTMENT - NIGHT A101

PRESENT. Full size computer screen.

SCRIPT NOTES

Page 112A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Falk/Amanda Apt - N
101	1	Snd	inc mga	1:20	50	166	84	Master - Falk, Paula, Ralph, Amanda
	(2)		PRINT	2:30	M			Start on MS Falk at Dining table at computer, PAN L w/ his cross as Paula + Ralph enter apt noisily. PAN R w/ them to Dining Area. Ralph sets up cocaine, Paula disappears into kitchen + returns - Falk protests. Amanda enters CR. Hold MC 2/s Amanda + Falk in f.g. CR - Ralph + Paula @ table CL snorting cocaine. Amanda goes off CR + returns then 10 ins others @ table - Falk, in f.g., speaks to camera.
	3		inc mg	:30		167		
	4		inc mg	:30				
	(5)		PRINT	2:37				
	(6)		PRINT	2:32				
	(7)		PRINT	2:39				
7/25	(8)		PRINT	2:35		168		
			focus? Falk ":- I'm a nice Jewish boy..."					

A101 CONTINUED: A101

TYPED WORDS *
Stop reliving the past. Dobel is a *
lunatic - he proved it today by *
bashing in that guy's car - do I *
really want to put my life in his *
hands, dump everything and begin *
fresh in Los Angeles? *

101 INT. FALK AND AMANDA'S APARTMENT - NIGHT 101

CUT BACK revealing Falk at computer. (Same as Sc. 96). Paula * and her date enter. Her date is Ralph, the twenty-six year old. They are ad-libbing laughing.

FALK
Shhh - you'll wake Amanda.

PAULA
Shhh... We just saw Elaine Stritch on Broadway. She was magnificent I wish I could do that -

101 CONTINUED: 101-master 101

RALPH
You could do that.

PAULA
I could do that. My voice is good - and with some snappy dialogue from you.
(meaning Falk)

Ralph takes out cocaine.

FALK
What is that!

PAULA
I've never tried cocaine so don't give me much.

RALPH
Would you like to partake?

FALK
No, I don't want to partake -

PAULA
Oh come on, don't be a stick in the mud.

FALK
That's ok... (ad libs)

AMANDA
What's going on?

FALK
I said they'd wake you.

AMANDA
You know how hard it is for me to sleep mom - I had to take two sleeping pills...

PAULA
We saw Elaine Stritch - she is great. You want to try some cocaine?

AMANDA
Cocaine?

FALK
No - really - we - don't want any cocaine -

101 CONTINUED: (2) 101

AMANDA
I never tried cocaine.

FALK
I've never tried lots of things, bungee jumping - alligator wrestling -

AMANDA
I wouldn't mind a little.

FALK
Amanda, you don't know what you're doing.

PAULA
Ralph is an old hand.

RALPH
Nothing to be worried about.

FALK
I don't want to be part of this.

PAULA
My god, you're so prissy.

AMANDA
She's right, Jerry. You're never up for anything.

FALK
There are things I'm up for that you're not up for.

AMANDA
What is that supposed to imply?

FALK
I don't want any cocaine. I'm square - I'm a nice, Jewish boy - ridicule me but I'm not snorting anything.

RALPH
It'll make you feel sexy.

AMANDA
Does it? That could be interesting.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
102 7/26	(1) (2)	Sd	PRINT PRINT	:22 :22	75 m	171	86	MC2/S. Falk + Amanda They're in bed - Dialogue.

101 CONTINUED: (3) 101

FALK
Some people feel sexy - others it makes feel belligerent and with my luck -

RALPH
We'll each just do a line...

FALK
Amanda this can harm your nasal membranes.

AMANDA
Try some with me. Maybe it'll turn me on.~~physically~~.

FALK
I need - er - I need - I need to talk to Dobel.

No one paying attention to his remark.

PAULA
It's all very social, it's not like we're drug addicts.

FALK
(as the others snort, he talks to audience)
They snorted cocaine. Can you believe it? My mother used to feed me Cheerios with raisins, she's giving her daughter coke... By the way - it did not solve our problem in bed.

CUT TO:

102 INT. FALK AND AMANDA'S APARTMENT - NIGHT 102

Falk and Amanda later in bed.

AMANDA
I wasn't making eyes at my mother's boyfriend. Christ - you're so paranoid. You think I'd be interested in a horse whisperer? He's from Topanga Canyon - he's got a ranch house with a chainsaw and a pickup ~~truck~~ - german shepherd dog -

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Central Park/Lake - D
103	(1)	Snd	PRINT	1:34	50	B	61	
	2		inc.	—	m	28		2/s - Dobel + Falk - Steadicam
	(3)		PRINT	1:30		B 29		Start on Wide profile facing CL. They're seated on bench. MOVE IN and around to front angle, end up on profile facing CR
	4		inc mgs	—		B		
7/12	(5)		PRINT	1:25		30		

102 CONTINUED: 102

FALK
How do you know so much about him?

AMANDA
He ~~was~~ interesting to talk to. *

CUT TO:

103 EXT. ~~WALK AND~~ TALK #7 - DAY - LAKE - 103

Falk and Dobel in park. seated on bench.

DOBEL
~~What are you telling me.~~ You're ~~were~~ on the defensive because you wouldn't snort cocaine.

FALK
It's not the cocaine, it's the principle - she's not entirely wrong - I am too rigid and disciplined.

DOBEL
What is that?
(meaning the manila envelope in Falk's hand)

FALK
~~Don't ask~~, You don't want to know.

DOBEL
What is it? Comedy material for some aledged comedian who thinks to be offensive is in itself funny enough?

FALK
I wish it were special material. I can't write at home anymore.

DOBEL
What is it?

FALK
It's my contract extension with Harvey ~~Wexler~~.

DOBEL
unsigned of course.

103 CONTINUED: 103

103, 113/5 Dobel+Falk

FALK
Dobel you don't understand. If I don't re-up with him, in this case, the man will truly die, he'll commit suicide.

DOBEL
Yes, yes, I'm ~~sure~~ ~~do~~ understand
(taking it) There's no question in my mind.
I see what you're saying.

FALK
What are you doing?

DOBEL
Just this.
(tears it)

FALK
What are you doing?

DOBEL
Where are you meeting him?

FALK
At Isabella's.. *

DOBEL
Tell him its over. Tell him you're coming to California to write as a partner with me

FALK
Are you insane? Why did you tear this up? *

DOBEL
I don't want you to spend
~~spend~~ another five minutes ~~much~~ with this guy much less seven years with this fumbling, little vontse. who's robbing you blind. with the sliding scale - *

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A104 6/10	1	Snd	PRINT	1:05	100 M	23	12	Int. Isabella's - D High Angle - Dobel @ bar - Dolly W He looks CR @ O/S Falk + gives "thumbs up" sign - reacts to Harvey disturbance -
B104 6/10	1 2	Snd	PRINT PRINT	:47 1:12	100 M	23	12	Low Angle - Falk As he reacts CL to O/S Dobel. Dolly IN closer -
104 6/10	1 2 3 4	Snd	PRINT PRINT comping PRINT	:15 :13 :14 :13	50 M	19	11	Int. Isabella's - D Wide - Harvey Enters Start Wide as Harvey enters restaurant. PAN R + Dolly IN as he crosses, goes up steps + joins Falk @ table on upper level -
104A 6/10	1 2	Snd	PRINT sit down early PRINT flub in first speech	3:35 3:18	75 M	21	11	MCU - Harvey (past Falk) He sits @ table. Hold Harvey CL past Falk CR. Tilt Up as he stands -
104B 6/10	1 2 3	Snd	comp "Don't need a manager" omitted PRINT PRINT	3:20 3:11 3:20	75 M	22 23	11	MCU - Falk (past Harvey) Hold Falk CR past Harvey CL - Tilt Up as he stands for 2/S w/ Harvey -

103 CONTINUED: (2) 103

~~DOBEL (cont'd)~~

~~Believe me Falk you do him no favors by contributing to his fantasy that he has a future in any business other than haberdashery or the wrapping and peddling of flounder~~.

FALK
I can't believe you tore this up -

DOBEL
You're gonna go in there and tell him it's over. It's ridiculous - and I'll go with you ~~the restaurant~~ for moral support and don't beat around the bush. Once you tergiversate you're lost.

CUT TO:

104 INT. ISABELLA'S - DAY 104 *

DOBEL is at bar, gives thumbs up sign to Falk.
Falk waits ~~outside~~, Harvey arrives.

HARVEY
Sorry I'm late - my mom has this hyperactive thyroid... I er - I ran into Dick Mallory and he's working with this comic who needs material. Naturally I told him your price - the kid works dirty, a lot of bathroom stuff - I said look, Jerry Falk is a professional - if what you need is bathroom jokes, he can do them.

FALK
Harvey -

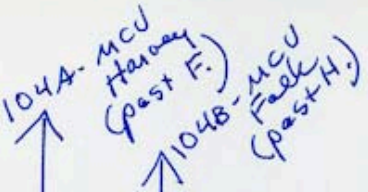
HARVEY
What's wrong with your voice?

FALK
We should talk.

HARVEY
That's how I am. I always settle business before the meal. That way you can relax ~~+ enjoy~~ lunch - ~~it's off your mind~~...

FALK
I er -

104 CONTINUED:



HARVEY
You brought the contract I hope, heh, heh...

FALK
Harvey - there's no question you were there for me from the start.

HARVEY
And if you think it's easy selling an eighteen year old unknown...it's a jungle out there.

FALK
And you've done a very professional job... And er - I've paid you - I mean - the sliding scale - even though it slid toward you. Now I see myself moving a whole new direction.

HARVEY
Meaning?

FALK
Basically I'm interested in more serious things, a novel, maybe some plays... maybe not even comedy...

HARVEY
The dollars are in jokes - funny is money. I mean as a hobby someday when you're rich if you want to try a book although the young kids are not readers...

FALK
Harvey -

HARVEY
What? You're all flushed.

FALK
I'm not going to re-sign with you.

HARVEY
What?

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
104E	1	Snd	inc rig	:53	50 M	19	11	Master Dolly
	2		comp. No extras @ end	1:55		20		Start on F 2/S Harvey + Falk seated @ table - Harvey reacts + stands + yells. Falk stands - PAN L + DOLLY IN as
	3		inc rig a	:55				
	(4)		PRINT	2:00				
	5		inc rig boom	:50				
	(6)		PRINT	1:50				
6/10	(7)		PRINT	1:52		21		Harvey stumbles down steps + crashes into table - Falk grabs him, Dobel joins for M 3/S - TILT DOWN as Harvey falls to floor, DOLLY BACK as Falk + Dobel join for 3/S Dobel takes his pulse -
104C 6/10	(1)	Snd	PRINT good bobble	1:25	75 M	23	12	High Angle - group of Diners They look up CL + react to Harvey disturbance + Falk.

104 CONTINUED: (2) 104

104A - MCU Harvey (past F.)

104B - MCU Falk (past H.)

FALK
I know this will be a little bit of a disappointment to you but I'm moving to California and re-evaluating my priorities.

HARVEY
You're what?

FALK
I'm not going to need a manager.

HARVEY
You're not re-signing with me?

FALK
It's not the end of the world.

HARVEY
You're dumping me?

104E - Master (4) (6) (7)

FALK
Not dumping. I'm moving - changing my goals - don't take it badly.

HARVEY
(stands up and screams)
No! No! My life! My life is over! You're not re-signing with me!?

Everyone looks.

FALK
Harvey, calm down.

HARVEY
My future! My plans! The humiliation! You're dumping me!?

104C - High Dimes (1)

He lurches knocking over some glassware, people look, Falk is mortified.

FALK
You're overreacting...

HARVEY
You ungrateful, phoney, two-timing, louse!

104 CONTINUED: (3) 104

104A - MCU Harvey (post F.)
104B - MCU Falk (post H.)
104E - master
104C - High Diners

FALK
(to onlookers)
This is not what you think, folks.
I - I'm -

HARVEY
I've invested all my dreams in you!

FALK
I'm leaving town.

HARVEY
What did I do wrong? How have I failed you!?

FALK
You were great - you - can we discuss it elsewhere.

HARVEY
This is the loyalty I get!? For my years of struggle!?

FALK
Harvey - not everybody signs every contract for life.

HARVEY
The room is turning black - turning black - air - air -

He bolts ~~to door~~ down steps, Falk embarrassed runs after him, trying to force a smile for onlookers.

CUT TO:

105 ~~EXT~~ INT. ISABELLA'S - DAY 105 *

Harvey ~~bursts outside~~ reeling and screaming - Falk follows. Dobel is there.

HARVEY
(sees Dobel)
Dobel - Dobel - He's firing me - he's firing me that's the payoff I get! I'm out! I'm out!

FALK
(to Dobel)
He's taken it badly.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
104D	1	Snd	PRINT	:18	100	23	12	MS - low Angle - Diners
	2		PRINT	:20	M			They're on 2nd level - They stand + look down CL @ o/s Harvey having heart attack -
	3		PRINT	:18				

105 CONTINUED: 105

104E-Master

DOBEL
~~Er - you're white as a sheet~~ - can we I get ~~you~~ some brandy?

HARVEY
Pains in my chest - reconsider - please - reconsider -

FALK
Let me go home and think about it.

DOBEL
He's not reconsidering, ~~Harvey~~. ~~He's~~ moving on with ~~his~~ your life.

104D - MS - Low Diners

HARVEY
(dropping to his knees and then all the way)
Heart - heart...

~~DOBEL~~
~~Er Falk - do you have a cellular phone?~~

~~FALK~~
~~What?~~

~~DOBEL~~
~~I think an ambulance is in order.~~

~~FALK~~
~~An ambulance?~~

DOBEL
(feeling heart and pulse of Harvey's fallen body)
Everybody stay calm. He's got a pulse - It's weak but he's got a pulse -

FALK
What have I done? What have I done!?

DOBEL is in order -
~~Call~~ an ambulance. Perhaps the paramedics pounding on his chest -

FALK
I killed him, I killed him! I should never have listened to you.

SCRIPT NOTES

Page 123

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T 8/1	(1) (2) (3) 1058		(1) PRINT (2) PRINT (3) PRINT	:15			95	Falk V.O. Sc 106
								Ext. Park/East River - Dusk
106	(1)	mos	PRINT - long version	:50	50 M	2	-	Dolly - Falk - F/S to MLS to MS
	(2)		PRINT "	:55				
	(3)		PRINT - short version	:36				He enters CL + approaches walking along fence, Dolly R w/ him. He sits on bench in f.g.
	(4)		PRINT - "	:36				
	5		comp - long version	:50				
6/3	(6)		PRINT "			3		
	7		comp - long	:50				
	(8)		PRINT - long - darker	:54				
	(9)		PRINT - short - darker	:35				
	(10)		PRINT - short - darker	:37				
	(11)		PRINT - long darker	:55				
	(12)		PRINT - "	:55				
W.T.	1001		PRINT	6/3			1	Sc 106 - Playground, ball players
	1002		PRINT	6/3			1	Sc 106 - Swings
	1003		PRINT	6/3			1	Sc 106 - Highway, schoolyard, basketball
108	1	Snd	inc ng	:22	75 M	1 3/3	67	Int. Falk/Amanda Apt - N
	(2)		PRINT	:30				2/S - Connie + Amanda to 3/S w/ Falk
	3		comp ngs	:30				
7/16	(4)		PRINT	:30				Start on Connie + Amanda working in kitchen. Falk enters CL + greets them - He takes off glasses + jacket + exits CL - Tks 3+4 - Falk re-enters for his last line -
W.T.	1041		PRINT				67	Falk: "Hi" + I have news - - -

105 CONTINUED: (2) 105

DOBEL
~~Nonsense~~ ~~Falk~~. You ~~don't~~ never need a manager.

FALK
Maybe not but I don't need him to die -

DOBEL
He's not going to die and if he does because you didn't sign a contract with him what do you need the guy for - Can we get an ambulance here! *

CUT TO:

106 EXT. PARK/EAST RIVER - DUSK 106 *

Falk walking by himself later that day. *

(1-4)(6) (8-12) FALK (V.O.) *
Harvey did not die. As Dobel predicted, he survived. I walked around in the city trying to get my thoughts in order... Whenever I'm unsure or troubled I always take to the city streets. Walking in New York clears my head... I couldn't deny it - there was a feeling of freedom - of exhilaration...

107 OMIT 107

108 INT. FALK AND AMANDA'S APARTMENT - NIGHT 108

Falk enters apartment to find Amanda cooking and Connie a guest.

(2) (4) FALK
Hi -

AMANDA
You remember Connie - I invited her for dinner tonight.

FALK
You're cooking?

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Dining Area - N
108A	1	Snd	PRINT	:45	50 M	1 3/4	67	Wide 3/S - Connie, Folk, Amanda
	2		inc mqs	:14				
7/16	3		PRINT	:34				Hold 3/S as they eat + chat - Framed in CL 2/3 of frame -
108AA	1	Snd	PRINT	:20	50 M	1 3/4	67	MS - Folk
	2		inc mqa	:09				He enters CR + speaks to camera. Framed in CR 1/3 of frame -
	3		inc mqa	:10				
	4		PRINT	:24				
	5		PRINT	:23				
	6 fs		inc.	:15				
	7 fs		inc	:15				
7/16	8		PRINT	:25				NOTE: 108A + 108AA are optically combined -
108AB	1	Snd	PRINT	:13	100 M	1 3/5	67	CU - Connie
	2		comp mqc	:12				She looks CR @ O/S Folk + Amanda
7/16	3		PRINT	:12				
108B	1	Snd	PRINT	:26	50 M	1 3/5	67	Int. Kitchen - N
	2		inc mqa	:10				ML 2/3 - Connie + Folk
	3		PRINT	:22				As Folk pours and spills Connie's drink -
	4		inc mqa	:10				
7/16	5		PRINT	:23				
	6		PRINT	:23				

108 CONTINUED: 108

I'm making pasta - AMANDA
He teases me because I can only make spaghetti for eight people and when there's any less I can't change ~~reduce~~ the recipe proportionately so - like tonight we'll have five extra portions.

FALK
I have news. I parted ways with Harvey.

CUT TO: *

108A Them eating dinner - one can see that Connie and Falk are having a nice time together but no dramatic scene or problems with Amanda. (Note: SPFX - Falk is in the room watching himself with the others)

FALK
(to camera)
Let me explain what happened. There I am having a nice time, a little drunk - I mean I have two drinks and I'm ready to hold up a Brink's truck - and I start to see what it is about Connie that Amanda had raved about. She was very charming, pretty, smart and I got the distinct feeling she was finding me - engaging.

CONNIE *
I never found conventionally handsome men attractive. I much prefer faces with character. I've fallen for some pretty odd looking guys in my life. *

"Observing" Falk smiles. *

CUT TO: *

108B INT. FALK AND AMANDA'S APARTMENT/KITCHEN - NIGHT 108B *

Falk and Connie in kitchen. Amanda's not around. *

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T 7/16	1042		PRINT 2X	:11 :12			67	Falk V.O. Sc 108B
108C 6/8 7/16	1 2 3 4 5 6	Snd	PRINT PRINT PRINT PRINT PRINT PRINT	:37 :40 :40 :39 :40 :42	50 M	135	68	Int. Living Room - N M 3/S - Amanda, Falk, Connie Hold 3/S on couch. Amanda turns of TV. Hold dialogue. Connie + Falk stand + exit CR f.g.
W.T 7/16	1043		PRINT 2X	:05 :05			68	Connie + Falk: "Thanks again..." + "I'll be right back."

108B CONTINUED: 108B

FALK (V.O.)
(over above mentioned)
A true point after dinner we talked and I found myself alone in the kitchen with Connie and wanting to touch her - I say this because it was the first time since meeting Amanda I ever even looked at another woman.

He refills her glass, it overflows and they laugh and he touches her accidentally.

CUT TO:

108C INT. FALK AND AMANDA'S APARTMENT/LIVING ROOM - NIGHT 108C

They are all watching TV. We are tipped off to what they are watching by the music ("Gone With The Wind").

AMANDA
Scarlett is just amazing, she's so passionate.

FALK
She's trouble though and it's interesting because Melanie's so decent and sweet and yet Scarlett's the one you want to get into bed with -

CONNIE
I don't know - I always find Scarlett infantile and not worth all the effort Rhett Butler puts into her.

AMANDA
~~Well~~... Really?

CONNIE
I should go. Thanks so much. I had a wonderful time.

AMANDA
You're welcome - Jerry why don't you put her in a cab -

FALK
Oh sure - I'll get you a taxi.

CONNIE
Thanks again - the spaghetti for eight was perfect.

SCRIPT NOTES

Page 126

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
109	1	Snd	inc mga	:40	50	130	66	Ext. Metropolitan Museum-N
	2		PRINT	2:42	M			Master - Falk/Connie + Falk/Dobel
	3		PRINT	2:14		131		
	4		comp	2:30				TILT DOWN museum + DOLLY IN as Falk + Connie enter CR and look for cab at corner. Hold
	5		PRINT	2:30				
	6		PRINT	2:47		132		
7/15	7		PRINT	2:45				ML 2/S - PAN R to reveal conjured Dobel @ post - Falk joins for M 2/S - PAN L w/ Falk to re-join Connie - He kisses her - cab pulls in CR, Connie gets in, cab exits CL Hold Falk -

108C CONTINUED: 108C

FALK
I'll be right back.

CUT TO:

109 EXT. STREET NEAR FALK AND AMANDA'S APT - NIGHT 109

Falk walking to corner with Connie and looking for scarce cabs.

CONNIE
Tonight was fun and I loved your idea for a play - it was so funny. You have to find time to write it.

FALK
It was funny what you said about preferring odd looking men to conventionally handsome ones.

CONNIE
I love faces that show suffering - or are haunted somehow.

FALK
Right... Amanda thinks Ray Polito is so gorgeous.

CONNIE
Oh please - my god, I would think she'd find you much more attractive than that posturing dope.

FALK
(to camera)
If I had any courage I would kiss her and put the ball in her court. No guts - the moment seems so right - except it's probably all wishful thinking and she'd scream and dial 911.

DOBEL
(who appears in some mentally conjured form)
~~Kiss her Falk~~, for god's sake - kiss her Falk - before you know it you'll wind up on Medicare.

FALK
I can't.

108 CONTINUED: 108

FALK
I'll be right back.

CUT TO:

109 EXT. STREET NEAR FALK AND AMANDA'S APT - NIGHT 109

Falk walking to corner with Connie and looking for scarce cabs.

CONNIE
Tonight was fun and I loved your idea for a play - it was so funny. You have to find time to write it.

FALK
It was funny what you said about preferring odd looking men to conventionally handsome ones.

CONNIE
I love faces that show suffering - or are haunted somehow.

FALK
Right... Amanda thinks Ray Polito is so gorgeous.

CONNIE
Oh please - my god, I would think she'd find you much more attractive than that posturing dope.

FALK
(to camera)
If I had any courage I would kiss her and put the ball in her court. No guts - the moment seems so right - except it's probably all wishful thinking and she'd scream and dial 911.

DOBEL
(who appears in some mentally conjured form)
~~Kiss her Falk~~, for god's sake - kiss her Falk - before you know it you'll wind up on Medicare.

FALK
I can't.

109 CONTINUED: 109

DOBEL
Of course you can - go with your feeling.

FALK
She'll be offended and she'll tell Amanda.

DOBEL
Why should she be offended, she'll be flattered -

FALK
Unless the other person also wants it to happen it can be offensive.

DOBEL
~~Grab her~~, Stick your tongue down her throat to her shoe tops
She'll love it.

FALK
I listened to you about dumping my manager and now he's in the intensive care unit.

DOBEL
This is a lovely girl. *

FALK
I forgot how delightful it was flirting...becoming interested in someone free of all the baggage that Amanda brings...

DOBEL
There's a taxi coming - kiss her. kiss her now. kiss her -

FALK
Connie?

CONNIE
Yes?

109 CONTINUED: (2) 109

109 - master

FALK
I wouldn't have the nerve to do this if I wasn't a little buzzed but I've wanted to do it all evening. *

Kisses her - she's taken a bit aback.

CONNIE
Oh - well...

FALK
I didn't mean to shock you.

CONNIE
No, no -

FALK
Or offend you...

CONNIE
No - it's very flattering. And if I wasn't getting married in two weeks, I might have very well kissed back.

FALK
Marrying?

CONNIE
Yes. And I love my fiancee as much as he loves me. I fully expect he's the only man I'll ever kiss again.

Cab pulls up.

FALK
(laying a ten on her)
Give this to the cabbie -

CONNIE
Oh god, no -
(pushing it back)
Thanks again for a lovely evening.

Cab pulls out leaving Falk alone~~, with Dobel's presence~~.

~~FALK~~
~~Gee - she's getting married~~.

SCRIPT NOTES

Page 129

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Shrink's Office - D
110	1	Snd	PRINT	:19	50 M	61	32	Wide 2/S to MS Falk
	2		PRINT	:20				
6/24	3		inc nqs	:15				Start on Wide 2/S Shrink + Falk. DOLLY IN to MS Falk on couch -
	4		comp	:17				
	5		inc nqa	:07				
	6		PRINT	:18				
W.T	1022		PRINT				32	Shrink: "What do you think about it?"
6/24								
111	1	Snd	inc nqs	:10	50 M	206	102	Ext. Public School - D
	2		inc nq	:35				Wide. Falk + Dobel
	3		comp	:55				
	4		comp nq light change	:42				Hold Falk standing @ Dobel's car. Dobel exits school. DOLLY IN closer as he joins Falk. They get into car -
8/1	5		PRINT	:39				
	6		PRINT	:39				
	7		PRINT w/ box	:42				
WT 1023							32	Roomtone

109 CONTINUED: (3) 109

~~DOBEL~~
~~Ok so you struck out. Nothing wrong with failure -- especially for a writer. In fact sometimes too much success is the problem.~~

110- Dolly in 2/S to MS Falk

CUT TO:

110 INT. SHRINK'S OFFICE - DAY 110

WT 1023 Roomtone

Falk with his shrink.

1 2 6 (I've decided to)

FALK
I'm terminating our sessions and moving to California with Dobel - there's a job waiting. I'm going to miss New York but if I can accumulate enough money I can return and work on my own projects. What do you think about my decision?

WT 1022 Shrink

SHRINK
What do you think about it?

CUT TO:

111- Wide 2/S

111 EXT. PUBLIC SCHOOL BUILDING - DAY 111 *

Falk is waiting in Dobel's car. Dobel comes out of building and gets into car. *

4 5 6

DOBEL
I did it. I told them I'm leaving. I gave them the notice and they know I write comedy so it was not such a shock. I'm not going to starve What the hell, y'know, I've got some money saved. The thing I'm going to miss most is the kids. They're great kids, they're bright kids, very creative. You should see the inventive ways they smuggle weapons past the metal detector. Astonishing. Now you have to tell Amanda.

FALK
I know

SCRIPT NOTES

Page 130

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Master 2/s - Falk + Amanda
112	1	Snd	inc mq a	:14	50 M	176	87	Start on MS Falk entering
	2		inc mqs	:23				apt. PAN L to reveal Amanda,
	3		inc mqa	1:10				in b.g. she joins him for
	4		inc mq	1:56			88	C 2/s. PAN L w/them to
	5		PRINT	2:53		177		sit on couch for M 2/s -
	6		PRINT	3:00				PAN R w/Amanda to
	7		inc mq	:09				bedroom. Falk joins her -
	8		inc mq	:29				Amanda crosses CL to
	9		inc mq	:35				dressing table then
	10		PRINT	3:00		178		joins Falk for 2/s. They
	11		PRINT	2:57				sit on bed. They kiss -
	12		inc mqc	:10				
7/29	13		PRINT	2:54				

111 CONTINUED: 111

~~DOBEL~~
~~We leave in three weeks. I know~~ *
~~it's tough but er - women - it's~~ *
~~God's little paradox - the things~~
~~that make them so exciting are the~~
~~things that make them impossible to~~
~~live with.~~

~~FALK~~
~~Yes - but when I think what might~~
~~have been.~~

DOBEL
Don't tergiversate - ~~just tell her~~
~~and be done with it.~~

FALK
Did I tergiversate with Harvey? Did I? I don't even know what the hell tergiversate means so how could I tergiversate...? She'll die.

CUT TO:

112 INT. FALK AND AMANDA'S APARTMENT - DAY 112

Falk entering apartment. Amanda is there alone.

FALK
Amanda - I want to talk with you. Do you have a minute? I want to talk to you about something.

AMANDA
Yes, I need to talk with you.

FALK
I should go first because what I have to say is serious.

AMANDA
Me too. Can we sit down?

FALK (simultaneously)
I've decided to move to Los Angeles.

AMANDA (simultaneously)
I'm moving out.

FALK
What?

112 CONTINUED: 112

112 - master

AMANDA
I want to be completely honest with you. I've met someone and I have very strong feelings for him.

FALK
You met someone?

AMANDA
Yes.

FALK
Have you been having an affair?

AMANDA
No and I don't want to. I don't want to go through that lying and sneaking around.

FALK
Where did you meet him?

AMANDA
Just in passing.

FALK
Well you must've spent some time with him if you were able to develop feelings.

AMANDA
I've had a few drinks with him but nothing heavy - just a few chats.

FALK
So you have been seeing someone.

AMANDA
I've had a few casual conversations.

FALK
Have you slept with him?

AMANDA
My god, what do you think I am?

FALK
Have you?

112 CONTINUED: (2) 112

112 - master

AMANDA
Once. And very quickly. To determine if we were sexually compatible. I refused to let myself have an affair - that's why I'm being totally up front about it.

FALK
Gee, I must say I'm taken aback.

AMANDA
I'm going to move out, it's all going to be clean and honest. Mom will be staying with you ~~for awhile~~ but just until Phil and I get settled.

FALK
Phil?

AMANDA
She won't be here more than a month. Till Phil's divorce comes through.

FALK
She can't stay here at all because I said, I'm moving to California.

AMANDA
That's so great - Did you get a job there?

FALK
Yes - Dobel and I - on a TV show.

AMANDA
I think that's so wonderful for you. You'll knock 'em dead there. Idiots who are total losers in New York go out to L.A. and become millionaires.
(she goes to him)
It's so much better this way... This was unfair the way we were living together - You having to put up with my stupid inability to function sexually and me hating myself all the time... It's sad but for the best...
(hand on his face)
You know what would be romantic?
(MORE)

112 master

112 CONTINUED: (3)

AMANDA (cont'd)
If we made love one final time - for old time's sake.

FALK
I thought you couldn't.

AMANDA
It's totally different now - the whole pyscho-dynamic has changed - (~~as she starts to slip off her sweater~~)
Who knows - maybe we'll end up having an affair together.

He's amazed as she takes charge. They kiss -

SCRIPT NOTES

Page R133

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A113	1	Snd	inc mg	:02	75 M	196	98	Ext. Street - D
	2		inc mga	:25				XLS to MC/S - Falk
	3		comp	:35				
	(4)		PRINT	:30				Start on XLS Falk approaching talking on cell phone. He walks into MC/S, Dolly Back, he exits CR/.9-
8/5	(5)		PRINT	:33				
	(6)		PRINT	:33				
W.T. (1066) 8/7			PRINT				102	Falk: Alternate opening lines - Sc A113
NOTE: Original Sc 113 + R113 in back of script.								
RR113	(1)	Snd	PRINT	:15	50 M	191	96	Ext. Central Park/ Archway Area - D
8/2								LS to MS - Falk
								He approaches into MS + exits CR/.9-
RR113A	1	Snd	inc mg	:10	50 M	191	96	Dolly IN - MZ/S - Falk + Dobel
	(2)		PRINT	1:00				
	3		inc mgs	:02				Start Wide on Dobel waiting, Dolly IN as Falk enters CL + joins Dobel for dialogue. Hold MZ/S -
	4		inc mgs	:02				
	5		inc mg c	:14				
	(6)		PRINT	:53				
	7		inc mga	:15				
8/2	8		inc mgs	:37				
	(9)		PRINT	:56				
W T (1063) 8/2			PRINT				97	Waterfall fx - Sc RR113A
X113	1	Snd	inc mga	:52	50 M	195	97	Master - Alternate Version
	2		inc mga	:15				F2/5 - Falk + Dobel
	3		inc mgs	:35				Falk approaches down steps + joins Dobel on bench - Hold
8/2	4		comp	2:50				then entire dialogue -
	NO PRINTS - Not Used							

112 CONTINUED: (3)

AMANDA (cont'd)
If we made love one final time - for old time's sake.

FALK
I thought you couldn't.

AMANDA
It's totally different now - the whole pyscho-dynamic has changed -
(as she starts to slip off her sweater)
Who knows - maybe we'll wind up having an affair together.

He's amazed as she takes charge.

A113 - XLS 0 MK/S Falk

CUT TO:

A113 EXT. FALK ON STREET/TBD - DAY A113

W.T. 1066 - Falk

ALTERNATE
I did it - I told Amanda I have very mixed feelings.

FALK
(into cell phone)
I did it. I cut all the ties. I feel free and exhilarated but like I'm falling through space. I feel confident and positive but also like I've been buried alive. I'm sure when we actually get to L.A. and begin work - I - what? What's wrong - you sound weird... Where? Now? Yes - I don't know if I'm familiar with that spot in the park. Where is it? Ok, ok - I'll find it...

TK 6
I just bought some luggage

RR113 - Falk

CUT TO:

113 EXT. WALK AND TALK #9/BRIDGE - DAY 113

RR113A - M2/S

Falk makes his way to the little bridge location and finds Dobel waiting.

WT 1063 waterfall FX

DOBEL
You're late.

FALK
My god, couldn't you find a more secluded spot?

DOBEL
Did anybody follow you?

SCRIPT NOTES

Page R133A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR113B	1	Snd	PRINT	1:15	75	191	96	CU - Dobel
	2		PRINT P.U.	1:15	M	192		He looks CL @ o/s Falk
	3		inc mqs	–				
	4		inc mqs	–				
	5		inc mqs	:30				
	6		inc mqs	:25				
	7		inc mqs	–				
	8		inc mqs	:41				
	9		inc mqs	:41				
	10		inc					
	11		inc mqs	:12				
8/2	12		PRINT	:45				
	13		inc mqs PU	:13				
	14		PRINT PU	1:00				

113 CONTINUED: RR113A M2/S

FALK
By who? Hey, wait'll I tell you about Amanda's reaction to us going to L.A.

Follow? No -

DOBEL
Can I speak to you a second? prudence dictates - that I disappear to a less conspicuous venue - say Alaska or something -

FALK
What are you talking about?

DOBEL
You're going to have to go alone.

FALK
What?

DOBEL
It's ok - you've got the job - it's all set up. They expect you -

FALK
Oh no. The deal was we're a team. You can't back out -

DOBEL
I understand that well. You're a big boy now. You're going to have to handle this by yourself -

FALK
What happened?

DOBEL
You don't want to know -

RR113B CU-Dobel
FALK
You can't just cop out without an explanation. I've changed my whole life around. I've changed everything around -

DOBEL
Just some nonsense - a few days ago - I was out of state trying to sell my Porsche to a potential buyer.
(MORE)

1 2 PU 12 14 PU

SCRIPT NOTES

Page R 133B

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR113C	1	Snd	PRINT + P.U.'s	1:35	75 M	193	97	CU - Falk
camera never rolled	2		~~PRINT~~	:36				He looks CR @ o/s
	3		MC MQC					Dobel
	4		PRINT	:15				
	5		PRINT PU	1:40				
8/2	6		PRINT PU	1:29				

RR113B CU Dobel

113 CONTINUED: (2)

DOBEL (cont'd)
I won't say where - the less you know - and I was speeding home and that is the fun of owning a Porsche - I enjoy a little velocity - and these two state troopers pulled me over and got very nasty - very physical and made some poor taste remarks about my religion.

PU Tks 2+14 CU Falk RR113C

FALK
You're an atheist.

12
4-6

DOBEL
Yes I know - even though to me all the religions including the one I was born into are scams on a par with Three Card Monte - I resented the suggestion, however oblique, that Auschwitz was just a theme park --- the point is I returned home bloodied up a little, took out one of my equalizers and returned to the area...

FALK
Don't you dare tell me you shot them --

DOBEL
I could only find one - he was the more porcine of the two.

FALK
How serious -

DOBEL
With predictable irony I tried to hit him in the ass but it was dark and time has diminished my accuracy.

FALK
Oh god - Dobel - Dobel - Dobel...

DOBEL
I always knew my survival kit would come in handy - just for awhile - till things cool down - although...

FALK
Oh god... Dobel...

CUT TO:

SCRIPT NOTES

Page 134-136 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T. 1059	1		mg					
	2		PRINT	:22			95	Falk V.O. Sc 114
	3		PRINT	:23				
	4		mg	:15				
	5		PRINT	:23				
8/1	6		mg	-				
	7		mg	-				
	8		PRINT	:21				
114 - see notes pg 136								
								Ext. Central Park - D
114AA	1	Snd	comp	:12	50 m	194	97	LS to MS/S - Dobel + Falk
	2		PRINT	:14				They approach walking down steps into MS/S, exit.
8/2	3		PRINT	:11				
missdated 114A								
114B	1	Snd	PRINT - series		50 m	194	97	FS/S - Dobel + Falk
	2		PRINT "					They're seated on steps
8/2	3		PRINT "					
114C	1	Snd	PRINT	:33	100 m	194	97	LS - PAN - Dobel + Falk
	2		PRINT	:29				PAN R w/ their walk + talk - sky + buildings in b.g.
	3		mc mgs	:15				
8/2	4		PRINT	:30				
			Newspaper joke					

SCRIPT NOTES

Page 134-136

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Falk/Amanda Apt-D
114	1	Snd	inc mg	-	50 M	92	46	PAN/DOLLY - Falk loads cab w/luggage
	2		PRINT	:48				
7/2	3		PRINT	:45				Start wide as Falk exits building PAN L as he crosses w/ luggage gets loads cab, PAN R + DOLLY IN closer as he gets 2nd load PAN L as he loads trunk + gets into cab-
			V.O. version					
114A	1	Snd	inc mg	:52	50 M	92	46	MS-PAN Falk to cab
	2		PRINT	1:12		93		
	3		inc mga	:34				PAN L as Falk exits building and carries bags to cab- He speaks to camera, gets into cab,
	4		inc mga	:30				
7/2	5		PRINT	1:08				
This ~~Easy~~	version replaced by V.O. version + W.T.			1059				
See	Sc	114A	in back of	script				

cont'd

CONTINUED:

114 - PAN/DOLLY Falk

114 EXT. FALK AND AMANDA'S APARTMENT - DAY 114

2 3

Falk piling luggage into cab.

WT 1059 Falk

FALK (V.O.)
I never knew if Dobel's story was true or just a piece of fiction he used to get me to go ~~alone~~. I don't know - I never saw or heard from him again - nor did his school. For all I knew he's fishing through the ice somewhere in the Yukon. I thought a lot about that strange, sad, improbable character and remembered very fondly our afternoons in Central Park.

to California by myself

CUT TO:

114AA LSD M2/S

114AA EXT. CENTRAL PARK MONTAGE #1 - DAY 114A

2 3

Dobel pontificating in the following three cuts.

DOBEL
All that New Age stuff - crystals, psychics, it's all bull - it's the para-normal believed in by the sub-normal.

114B - F2/S

114B EXT. CENTRAL PARK MONTAGE #2 - DAY 114B

1 2 3

DOBEL
Hell is other people's taste.

114C - L2/S

114C EXT. CENTRAL PARK MONTAGE #3 - DAY 114C

1 2 4

DOBEL Falk
As you go through life there will be no shortage of ~~always be many~~ people who will tell you how to live - They'll have all the answers for you - what you should do - what you shouldn't do - - don't argue with them - listen, say "Yes I agree that's brilliant idea" Then do what you want. And whenever you write, strive for originality but if you have to steal, steal from the best. And if you take very good care of your stiptic pencil and dry it after every shave, it'll last longer than most relationships you're in -

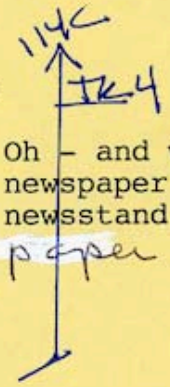
OR

114C CONTINUED: 114C

DOBEL (cont'd)

Oh - and when you're buying a newspaper from the corner newsstand, never take the top paper -

CUT TO:



SCRIPT NOTES

Page 136B

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
114D 8/6	1 2	Snd	PRINT PRINT	:19 :16	40 M	203	100	Ext. Central Park - Stairway F 2/S - Falk + Dobel They walk down steps to camera
114E 8/6	1 2	Snd	PRINT PRINT	:22 :22	100 M	203	100	Ext. Central Park - Path - D LS & MS - Dobel + Falk As they walk to camera along path + exit CL -
114F 8/6	1 2 3 4 5	Snd	PRINT PRINT compuga PRINT PRINT	 :11 :10	100 M	2c,	101	Ext. Central Park. Wooded Area - D MC 2/S - Dolly - Dobel + Falk Dolly Back holding MC 2/S as Dobel talks - Tks 1+2 - Epistemology joke Tks 4+5 - Politician joke
NOTE!	These	vignettes	to be	used	anywhere			

114D - F 2/S

1 2

114D EXT CENTRAL PARK STAIRWAY – DAY 114D

Dobel and Falk walk down stairway to camera.

DOBEL
Okay Falk, I understand – so your girlfriend is great . She's beautiful, she's sexy, she's intelligent, she's talented. The only thing she lacks is guilt..

114E - LS to M 2/S

114E EXT. CENTRAL PARK – PATH – DAY 114E

1 2

Dobel and Falk approach.

DOBEL
I don't believe in any of that food fad stuff. What does the hell does it mean – you are what you eat? When have I ever eaten a short Jew with glasses.

114F - MCU to Dolly

114F EXT. CENTRAL PARK - WOODED AREA – DAY 114F

DOLLY with Dobel and Falk as Dobel expounds.

1 2

DOBEL
Even as a young boy I doubted the existence of God. Later when I read epistemology, I doubted that I existed.

4 5

DOBEL
When a politician says I pride myself on my honesty , what he means is on those occasions when he's honest – he prides himself.

SCRIPT NOTES

Page 137

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
115	1	Snd	PRINT inc	:25	50	119	62	Int. Cab / Street - D
	2		PRINT	:34	M			CU - Falk in backseat
	3		PRINT	:26				He looks out window,
	4		PRINT	:39				sees O/S Amanda + Dr Reed,
	5		PRINT	:37		120		dialogue -
	6		PRINT	:35				
7/12	7		PRINT	:35				
115A	1	mos	comp mg	:10	75	122	—	Int & Ext Cab - Street
	2		PRINT	:19	M			POV - Amanda + Dr Reed
	3		PRINT	:07				As they walk + cuddle -
	4		PRINT	:10				
7/12	5		PRINT	:06				
115B	1	Snd	comp mg	:16	75	121	62	2/S - Falk + Cabbie
	2		PRINT	:15	M			Dialogue
	3		PRINT	:15				
	4		PRINT	:15				
	5		PRINT	:15				
7/12	6		PRINT	:15				
	7		PRINT	:19				
W.T. 1060	1		PRINT	:25			95	Falk V.O. Sc 115
	2		PRINT	:25				
	3		mg	—				NOTE: Footage to be
	4		PRINT	:25				optically expanded to
	5		PRINT	:25				accomodate V.O.
	6		PRINT	:25				
8/1	7		PRINT	:25				
	8		PRINT P.U.	:13				

115. CU Falk 1-7 115A - POV Amanda + Dr. Reed 2-5

115 I/E. CAB/STREET - DAY 115

SHOT of Falk in NY streets but going to airport. Out window he sees Amanda arm and arm and lovey-dovey with Dr. Reed, the handsome one from the emergency room at Lenox Hill.

W.T. 1060 Falk V.O.

FALK (V.O.)
I guess if Dobel thought the seminal joke about me, was - doc it hurts when I do this - don't do it - I'd guess the seminal joke about him was the old one-liner that even a clock that's broken and stopped is right twice a day. Dobel has a great sense of irony and would have appreciated the fact I got a final, to use one of his favorite words, adventitious glimpse of Amanda as I left the city for JFK.

115B. 2/5 Falk + cabbie 2-7

FALK
(mutters)
I always suspected that doctor was hot for her.

(I knew that doctor was hot for her)
(The doctor)

CABBIE
What'd you say?

FALK
Oh I was just thinking how strange life is, how full of inexplicable mystery.

CABBIE
Well, you know, it's like anything else.

THE END.

115 I/E. CAB/STREET - DAY 115

SHOT of Falk in NY streets but going to airport. Out window he sees Amanda arm and arm and lovey-dovey with Dr. Reed, the handsome one from the emergency room at Lenox Hill.

FALK
(mutters)
I always suspected that doctor was hot for her.

(I knew that doctor was hot for her).
(The doctor)

CABBIE
What'd you say?

FALK
Oh I was just thinking how strange life is, how full of inexplicable mystery. *
*

CABBIE
Well, you know, it's like anything else.

THE END.

WILD TRACK

WILD TRACK

WASP 2002

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
WT1001	PRINT	106	6/3	1	Ext Park Playground, ballplayers
1002	PRINT	106	6/3	1	Ext Park Swings
1003	PRINT	106	6/3	1	Highway, schoolyard basketball
1004	PRINT	A36	6/3	1	Ext. Village Vanguard Street noise
1005	PRINT	14	6/5	2	Int. Harvey's Home Harvey - "crab grass" speech + ad libs -
1006	PRINT	55	6/5	3	Int. Harvey's Home Room Tone
1007	PRINT	4	6/6	5	Int. Manager's Office Room Tone
1008	PRINT	4B	6/7	6	Int. Manager's Office Room Tone
1009	PRINT	6A	6/7	7	Ext. Street - D Traffic.
1010	PRINT	6+7	6/7	9	Ext. Street Traffic
1011	PRINT	47	6/11	13	Int. Pips Laughter
1012	PRINT	99	6/12	16	Int. Bar Sit Room Tone
1013	PRINT	91	6/13		Ext. Roosevelt Island Area Tone but no construction noise -
1014	PRINT	79	6/13	19	Ext East River Area Tone
1015	PRINT	7	6/11	24	Int Restaurant Room Tone

WILD TRACK

WASP 2002

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1016	PRINT	40	6/19	27	Int. Record Shop Room Tone
1017	PRINT	93	6/20	28	Ext. Queens Street Dialogue - Dobel
1018	PRINT	94A	6/20	~~27~~ 28	Ext. Queens Street Dobel: "waiting for five minutes"
1019	PRINT	95	6/21	31	Int. Dobel's Car Falk - Sc 95 for "wit"
1020	PRINT	95	6/21	31	Int. Dobel's Car Falk - Sc 95 Tk 7 "... two jerks ..."
1021	PRINT	42	6/24	32	Int. Shrink's Office Falk Sc 42: "See"
1022	PRINT	110	6/24	32	Int. Shrink's Office Shrink
1023	PRINT	42 85 72 74 110	6/24	33	Int. Shrink's Office Room Tone
1024	PRINT	80A	6/25	35	Int. Party Falk V.O.
1025	PRINT	80	6/25	35	Int Party Background chatter
1026	PRINT	69	6/26	37	Int. Hotel Suite Room Tone
1027	PRINT	35	6/21	39	Int. Indian Rest. Room Tone
1028	PRINT	34	6/28	41	Ext. Antique Store Dialogue - walkaway

WILD TRACK

WASP 2002

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1029	PRINT	A12	7/1	44	Ext. Lespinasse traffic -
1030	PRINT	12	7/1	45	Ext. Lespinasse Rain fx
1031	PRINT	R99	7/2	46	Int. Bar Six Room Tone
1032	PRINT	36	7/3	49	Int. Village Vanguard Room Tone
1033	O/S PRINT	36	7/3	49	Int Village Vanguard clapping
1034	PRINT	R80B	7/5	51	Int. Party Amanda + Ray - O/S dialogue for Sc. R80B
1035	PRINT	R80	7/5	51	Int. Party Room Tone
1036	PRINT	R34A	7/8	52	Ext. Antique Store Traffic
1037	PRINT	A51	7/10	58	Ext. Central Park Area Tone
1038	PRINT	67	7/10	58	Ext. Quad Movieth Dialogue: Amanda + Falk
1039	PRINT	41	7/11	60	Int. Falk/Brook Apt Brook: "Is this a woman's hair"
1040	PRINT	R113B	7/15	65	Ext. Central Park Area Tone
1041	PRINT	108	7/14	67	Int. Falk/Amanda Apt Falk: "Hi" + I have news - - -

WILD TRACK

WASP 2002

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1042	PRINT	108B	7/16	67	Int. Falk/Amanda Apt Falk. V.O. Sc 108B
1043	PRINT	108C	7/15	68	Int. Falk/Amanda Apt Falk + Connie - 108C
1043 misslated	PRINT	13	7/17	69	Int. Falk Amanda Apt Amanda in kitchen "You can create ---"
1044	PRINT	13	7/17	69	Int. Falk - Amanda Apt Falk; "Wait a minute ---" + "what happened ---"
1045	PRINT	13	7/17	69	Int. Falk - Amanda Apt Room Tone - Sc 13
1046	PRINT	R40	7/18	71	Int. Record Shop Amanda "... publically"
1047	PRINT	R40A	7/18	71	Int Record Shop Room Tone - R40A
1048	PRINT	R4	7/19	74	Int. Manageis Office Falk V.O. Sc R4
1049	PRINT	R4	7/19	74	Int. Manageis Office Room Tone - Sc R4
1050	PRINT	81	7/24	80	Int. Falk/Amanda Apt Paula; "Jesus Christ --- pills."
1051	PRINT 5 Hits	100A	7/26	86	Int. Falk/Amanda Apt Falk: V.O., "We made love --- shoose"
1052	PRINT	R50 TK4	7/26	86	Int. Falk/Amanda Apt Amanda: "Now, can you discuss -- late."

WILD TRACK

WASP 2002

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1053	PRINT 2X	84A	7/29	87	Ext. Falk/Amanda Apt Paula: "Where'd you go --- Claire?"
1054	PRINT	54	7/30	90	Ext. Falk/Amanda Apt Falk
1055	PRINT	66A	8/1	94	Ext. Falk/Amanda Apt Dobel: "Calm down - :-"
1056	PRINT	96B	8/1	94	Ext. Falk Amanda Apt Typing fx on proper computer - Sc 96B
1057	PRINT	A101	8/1	94	Typing fx on proper computer - Sc A101
1058	PRINT	106	8/1	95	Falk V.O. - Sc 106
1059	PRINT	114			Falk V.O. Sc 114
1060	PRINT	115			Falk V.O. Sc 115
1061 1062	PRINT PRINT		8/1	95	Ext. Dobel Car / Porsche Car fx
1063	PRINT	RR113A	8/2	97	Ext. Central Park - D Waterfall fx
1064	PRINT	11 + R12	8/6	104	Ext. Street / Lespinasse Dobel + Falk correct pronunciation of "amphigories" - Dobel and "amphigory" - Falk
1065	PRINT	RR4A	8/7	102	Int - Manager's Office Room Tone Sc RR4A
1066	PRINT	A113	8/7	102	Ext. Street Falk: Alternate opening lines - Sc A113

ORIGINALS
REPLACED BY RETAKE

SCRIPT NOTES

Page 3

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Elevator - D
5	1	Snd	PRINT	:44	50	11	6	MC 3/5 - Dobel, Folk, Harvey
6s	2		PRINT	:37	M			
	3		PRINT beeps @ start	:40				Hold them in elevator.
6/1	4		PRINT	:40				

4 CONTINUED: 4B 3/5 4/5 4

HARVEY
Let me just say if I may - I can't speak for David Dobel because I don't handle him - Jerry and I just met him now - but I've handled Jerry Falk since he began and with Jerry Falk you get top quality goods for your money. Y'know you buy a suit, you can get the same cut in a cheap fabric or an expensive fabric - Jerry gives you quality fabric at affordable prices... ~~C'mere a minute~~...
(taking manager aside by his suit)
What is this, gabardine?

RICHARD
You gotta come and see me work. I come out - I take the mic off - I lookem right in the eye and I say - Did you know that Don King combs his hair with Viagra? I mean - I'm off like a rocket.

5. MC 3/5 Dobel, Falk, Harvey

CUT TO:

5 INT. ELEVATOR - DAY 5

1 - 9

Harvey, Falk and Dobel riding down in elevator.

HARVEY
I got him on the side and I was frank. I said, you want Jerry Falk to write for you, he gets a hundred dollars a minute. Naturally he balked. I said forget it. A man wants to buy a coat, he wants good cloth - quality tailoring - he has to pay. ~~I said~~, sure you think you can get the same coat across the street for less but if you look closely it's a different suit - the fabric is junk, the stitching is poor. ~~I said~~, you want ~~a five~~ my client for a five minute routine, five hundred dollars, six minutes, six hundred dollars, seven minutes, seven -

FALK
I got it, I got it...

SCRIPT NOTES

Page 4

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
6	1	Snd	comp mq o/c	:22	50 m	12	6	Ext. Street - D
	2		comp mqa	:22				F 3/s - Dobel, Falk, Harvey
	3		comp mq extras	:17				As they come thru entrance doors onto street Hold 3/s. Harvey goes off CR.
	4		PRINT	:21				
	5		comp mq light change	:18				
	6		comp mqs	:22				
6/1	7		PRINT	:16				
6A	1	Snd	inc mq	:29	75 m	13	6	CU - Falk
6s	2		PRINT light change	2:19				He looks CL @ o/s Dobel
	3		inc mqa	1:29			7	
	4		PRINT - hus p.s	1:52				
	5		inc mqa	:46		14		
	6		PRINT mq hus	:40				NOTE: only 1 Tks 2, 10, 13 are complete.
	7		PRINT - mq siren	1:12				
	8		inc mq truck	:25				
6/1	9		inc mq hus	1:35				
	10		PRINT	2:00				
6s	11		PRINT - inc hus	1:30				
	12		inc mqs	:10		15		
6s	13		PRINT brighter @ end of take	3:30				
6B	1	Snd	comp	2:00	75 m	15	8	CU - Dobel
	2		inc.	:40				He looks CR @ o/s Falk.
	3		PRINT	1:56				
	4		PRINT	1:55		16		
6/1	5		inc mqs	:30				
	6		PRINT	1:55				

6 CONTINUED: 6

6 - F3/S Dobel, Falk, Harvey

EXT STREET

HARVEY
The nerve of that manager, wanted me to wait outside. No one puts anything over on Harvey Wexler. Well, I'll see you, I'm taking my mom to Price Club.

Harvey exits, leaving Falk and Dobel.

6 ~~INT. LOBBY~~ - EXT. STREET TO RESTAURANT -DAY 6 *

6A - CU Falk

FALK
So at last I meet David Dobel. It's a pleasure - I've loved your material.

6B - CU Dobel

DOBEL
Who is that piece goods salesman?

FALK
Harvey's my business manager.

DOBEL
~~Why do~~ You have a business manager? what Are you a conglomerate?

FALK Yeah -

~~FALK~~
~~What do you mean?~~

DOBEL
~~Why do you need a business manager~~?
Especially this refugee from the garment district? *

FALK
Ok, I admit - he is a bit hard to take - But basically ~~he's~~ a sweet guy -

I don't get it. If he's hard to ~~take~~ DOBEL why don't you dump him?

FALK
I can't just dump him.

SCRIPT NOTES

Page 6

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
6 C 6/1	(1)	Snd	PRINT (repeated)		75 M	16	9	CU - Dobel "Whyid you get thrown out of college?"
7 6/1	(1) 2 (3) (9)	Snd	PRINT inc mg PRINT PRINT	2:18 1:00 2:10 2:16	50 M	B1 B2 B3	8	Ext. Street - D M 2/s - Dobel + Falk Steadicam Move Back holding front angle 2/s as they walk + talk - They cross street at intersection
7A 6/1	1 2 (3)	Snd	inc mga inc mga PRINT	:48 1:15 2:00	75 M	B-4 B5	9	MC 2/s - Dobel + Falk Same as above - closer
WT 6/1	(10 9) (10 10)		PRINT PRINT				7 9	Street traffic " "

6 CONTINUED: (2) 6

DOBEL
Falk, although we just met and I have no business meddling in your ~~private~~ affairs, I'm completely aware of the ~~the~~ sliding scale principle when it comes to contracts - And I just want to tell you that in this situation the scale is sliding in the wrong direction-

FALK
Meaning?

DOBEL
Meaning it~~'s usual that~~ the more the artist makes, the less ~~commission~~ the manager needs ~~to take~~.

FALK
That's not how it was explained to me.

DOBEL
Who explained it to you, P.T. Barnum?

FALK
Look, let me level with you - I can't dump him. His life depends on me, ok? I don't want to kill the guy. It's a long story but he was there for me when I was thrown out of college.

CUT TO:

7 EXT STREET - DAY 7 *

Falk and Dobel walk and talk -

DOBEL
Why ~~were~~ you thrown out of college?

~~FALK~~
~~A combination of things.~~

~~DOBEL~~
~~Such as.~~

7 CONTINUED:

~~FALK~~

~~I couldn't keep my mind on anything.~~

~~DOBEL~~

~~Why not?~~

FALK

Marital problems.

DOBEL

You're married?

FALK

I'm divorced.

DOBEL

At twenty-one?

FALK

Then I was nineteen.

DOBEL

Married and divorced at nineteen? Are you in the Guinness Book of World Records?

FALK

I made a mistake - I was desperate to get out of my parent's house.

DOBEL

There are other ways to get out of a marriage. You could rent an apartment -

FALK

I don't like to sleep alone.

DOBEL

Er - right, but sex is not a good reason to get married - in fact very often it makes it much harder to get any.

7 CONTINUED: (2) 7

7-M2/S

7A-MC 2/S

FALK
It's funny - I wanted to sleep with her mother, I wanted to sleep with her older sister, I wanted to sleep with her younger sister, it was only her that I had no urge for.

DOBEL
Lucky she didn't own a dog.

FALK
The minute we married all I could see were the words, "The death of hope."

DOBEL
And so you left her.

FALK
She left me. She caught me in bed with her piano teacher. Not in bed but on the bench. So now I pay alimony.

DOBEL to a young girl
You pay alimony and a percentage to that four-eyed Hebrew who allegedly ~~to~~ handles your non-existent business affairs. I'm surprised you're not on welfare.

FALK
I have some money saved from a television show I worked on.

They get up to pay and go out.

DOBEL
(suddenly agog)
You worked on TV?

FALK
Yeah - for awhile. Comedy Cavalcade. Then they moved the show to L.A. *

DOBEL
And they wouldn't take you with them?

FALK
I couldn't go. *

7 CONTINUED: (3) 7

DOBEL
Why not?

FALK
My analyst didn't think it was a good idea to interrupt my treatment.

DOBEL
Your who? Your what?

FALK
My shrink. I'm in a very intense psychoanalysis. Then it was just clicking in.

DOBEL
~~You gave up a job writing for a hit television show so you could remain~~ You bought into A scam on a level with three card monte?

CUT TO:

8 EXT. STREET ~~NEAR RESTAURANT - DUSK~~ 8 *

They enter street.

FALK
It's not a scam. My shrink felt by leaving I'd be avoiding some rich material.

DOBEL
And you listened to this glorified astrologer?

FALK
Dobel.

DOBEL
Oh! ~~gave an iota of credence to this mumbo-jumbo of lying down on a couch and having your dreams interpreted like Joseph did for the pharaoh in the best seller that also serves as a long commercial for the matzo industry.~~ *

FALK
Obviously you're not familiar with psychoanalysis.

SCRIPT NOTES

Page 15

TITLE: W.A.S.P. 2002
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DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
11B	(1)	2nd	PRINT	:24	100 M	198	98	CU - Dobel
	(2)		PRINT	:30				He looks up CR @ o/s
	3		inc mgs	:13				Falk - Pulls off CL -
	(4)		PRINT	:29				
8/5	5		inc mga	:31				
	(6)		PRINT	:24				
W.T. 8/6	(1064)		PRINT				100	Dobel: "...amphigories" correct pronunciation
A12	original version in back of script							

SCRIPT NOTES

Page 13

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
11	(1)	Snd	PRINT reflection	:15	50 mm	197	98	Ext. Hesperiasse - D Wide - Falk + Dobel pull up in Dobel's car
8/5	(2)		PRINT	:16				
11A	(1)	Snd	PRINT	1:51	75 mm	197	98	2/S. Front Angle - Falk + Dobel
	(2)		PRINT	1:50		198		Hold 2/S then dialogue - DOLLY BACK as Falk gets out, crosses (g. + re-joins for 2/S. He's standing CR.
8/5	(3)		PRINT (best for Snd)	1:50				

10 OMIT 11-Wide Car 1 2 10

11 EXT. DOBEL'S CAR AT LESPINASSE - DAY 11 *

Car pulls up in front of Lespinasse. *

11A-2/5

DOBEL
Why do you see a shrink - what are your problems?

1-3

FALK
Fear of death.

DOBEL
Um-hum. I have that. ~~If he tells you how to beat it will you fill me in?~~ My dog has it - it's common amongst living things.

FALK
And there are some rough patches with my girlfriend.

DOBEL
You ~~have a girlfriend~~?

FALK
I'm deeply in love.

DOBEL
Yes?

FALK
With the most wonderful, beautiful, sexy, charming -

DOBEL
Yes, yes, I'm sure, but there are rough patches -

FALK
We'll get through them.

DOBEL
Er right - ~~I have no doubt.~~ There are painful conflicts?

11 CONTINUED: 11

11A - 2/5

FALK
She can be difficult. But you'd love her - she's a knockout.

DOBEL
knockout, but impossible.

FALK
I never said impossible.

DOBEL
You did.

FALK
I said she can be difficult.

DOBEL
If she's difficult now, soon she'll be impossible. *

FALK
Actually she's very supportive of my goals. I'm meeting her now - it's our first anniversary - you can say hello. *

I don't want to say hello. DOBEL
Exactly what are your goals? *

FALK
Well, I certainly don't plan to squander my life writing comedies. *

DOBEL
How do you plan to squander it? *

FALK
I want to write serious novels about the human condition.

DOBEL
What human condition? You mean exercise manuals?

SCRIPT NOTES

Page 15

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Lespanisse - D
A12	1	Snd	PRINT	:20	50 M	84	44	LS - Dobel + Falk Pull up in Car
7/1	2		PRINT	:19				Car pulls up + stops @ curb - Falk gets out - Dobel calls him over -
A12A	1	Snd	PRINT	:55	50 M	81	45	2/S - Dobel + Falk @ car
7/1	2		PRINT	:55				
	3		PRINT	:56		88		Falk gets out of car, + joins Dobel for 2/S - Dobel in car ER, Falk GL - Hold dialogue - Dobel pulls away in tk 3
W.T.	10	29	PRINT				44	Traffic
7/1								

11 CONTINUED: (2) 11

FALK
(getting angry)
The meaning of life, Dobel - what is it all about? Why are we here? How to face the void, how to cope with the emptiness of existence, our inability to communicate, to understand the roots of evil and fathom the human soul.

DOBEL
How to face the void, how to cope with emptiness - so it is a series of How To books you want to write.

FALK
You're trying to bait me.

DOBEL
Why would I want to torment some precocious bar mitzvah boy whose life has already at twenty-one gone way off course.

FALK
Lespinasse - next block.

A12-LS (1) Car Falk+Dobel (2)

A12 EXT. LESPINASSE - LATE DAY A12 *

Dobel pulls up. Well, Dobel - it's great to finally meet you - Thank you for the lift.

A12A-2/5 (1)(2)(3)

DOBEL
Falk! Do you have any interest in next week we drive into Brooklyn together and catch that intellectual comic genius parade his amphorgies for us?

Yeah ~~Et~~ - definitely.

DOBEL
Y'know I was once in a taxi cab and I was pouring my heart out to the cab driver about everything - about life, the universe, man's inhumanity to man and the fact that we live and die and there's cruelty and there's no god, and we never understand why we're here and he said, y'know it's like anything else.

~~Falk gets out~~. Dobel pulls out.

WT1029 Traffic

11A-2/5

11 CONTINUED: (2) 11

FALK
(getting angry)
The meaning of life, Dobel - what is it all about? Why are we here? How to face the void, how to cope with the emptiness of existence, our inability to communicate, to understand ~~the roots~~ of evil and fathom the human soul. That's what I mean -

DOBEL
How to face the void, how to cope ~~-~~ You want to write ~~is~~ a series of How To books you want to write.

FALK
You're trying to bait me.

DOBEL
Why would I want to bait a twenty-one year old kid whose life has already gone way off course. *

Falk gets out, walks around car, Dobel calls him back. *

DOBEL
C'mere, Falk, c'mere - Next week do you want to drive in with me to Brooklyn to Pips and watch that intellectual comedian parade his amphigories for us?

WT1064 Dobel "amphigories"

FALK
Er - definitely.

11B-CU Dobel

DOBEL
1 Good - Y'know years ago I was once in a taxi cab. I was talking to the cab driver -
2 and I was pouring my heart out to
4 him ~~driver~~ about all the stuff
6 you were on about - life, death, human existence suffering, heartbreak, how meaningless the entire universe is - and he said to me you know it's like anything else.

Dobel pulls out. *

A12 OMIT A12 *

SCRIPT NOTES

Page 16 (cont'd)

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R12	1	Snd	comp	1:19	100 m	199	98	Retake - MCU to CU - Falk
	2		inc ng	:23				He looks CR @ O/S Dobel car pulling away, He speaks to camera - Dolly IN slowly to CU.
	3		inc ngs	1:15				
	4		PRINT	1:25				
	5	2nd std	PRINT	1:29				
	6		inc	:26				At end, he looks around.
	7		inc	:33		200	99	Dissolve to Sc 12 AA
8/5	8		inc nga	:15				
	9		PRINT	1:33				
W.T. 1064 8/6			PRINT				100	Falk: "Amphigory" correct pronunciation.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Street Near Pips - N
46	1	Snd	comp mqa	3:00	50 M	24	14	Master / Dolly - 2/S - Falk + Dobel
	2		inc mqs	:30				
	3		inc mqs	:20				
	4		inc mqs	1:00				They pull up in car, get out, DOLLY L as they cross to waterfront railing. Hold F 2/S, they approach into M 2/S. Hold dialogue - DOLLY R as they cross off CR @ end.
	5		inc mqa	:20				
	6		comp yelling	3:15		25		
	7		comp yelling	3:00		26		
	8		comp yelling	3:15				
	9		comp	3:17				
	10		comp	3:00		27	15	
	11		comp	3:26				
	12		inc mqa	-				
	13		inc mqa	2:16		28		
	14		PRINT	2:54				
	15		inc mqa	:29				
	16		comp yelling	2:53				
6/11	17		PRINT	2:40		29		
	18		PRINT	2:55				

46 - Master 2/5

46 EXT. STREET NEAR PIPS/BOAT BASIN – NIGHT 46

Falk with Dobel. Their car pulls up in the vicinity of Pips. They get out and walk to railing of boat basin

14
17
18

FALK
Just because you pull away when you touch me? Great. What is that? She said it's temporary, meanwhile her mother came to live with us which is, you know, another mouth to feed, not to mention she's totally taken up my writing space. I have absolutely nowhere to work.

DOBEL
So what are you saying, Falk, that you haven't consumated your passion for this woman in six months and you sleep next to her? Does she put salt peter in your food?

FALK
Something happened, I don't know – she loves me. She just can't go through with the act.

DOBEL
What? Did you commit some kind of gaffe? Perhaps trying to enter through the wrong opening, like her ear or something?

FALK
She encourages me to sleep with other women.

DOBEL
Then do it. For god's sake there's probably a million women out there who would be thrillled if you got into their pants. Maybe not a million but I'm sure you could find one if you got her drunk enough.

FALK
Thank you. It doesn't matter, I don't want to sleep with other women. I have no interest.

DOBEL
You're so in love . . . even Chan . . .

FALK
Who?

46-master 2/5

46 CONTINUED: 46

DOBEL
Chan, the beautiful Eurasian apparition that put me in the nut house used to go to bed with me. I came home one night unexpectedly. I found her there in bed like locked together in a nail puzzle with a very beautiful, blond woman.

FALK
No . . .

DOBEL
Yes, and I was so naïve – it was unbelievable – I thought my birthday's coming up in a couple of days – perhaps this her way of configuring a very, you know, kind of novel present for me as opposed to the conventional necktie or argyle sox or something but no, that was not the way it was going to be. The luctifereous truth was I was getting my walking papers. Very sad. This girl was so beautiful when I tell you. Brilliant. She played Handel on the harpsicord. She spoke several languages, she read every book from the Rig-Veda to Finnegan's Wake, you know - this was a big loss to me.

FALK
Wow! What's luctiferous mean?

DOBEL
Luctiferous, mournful. You'll learn that. So, you want to go see the alleged comic, or ah . . .

CUT TO:

SCRIPT NOTES

Page 52A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
51	1	Snd	inc mga	:15	75 m	124	63	Ext. Central Park / Playground + Bench - D
	2		PRINT	2:08				Master 2/s - Dobel + Falk
	3		PRINT	2:08				Start on LS as they approach, passing playground, PAN R + DOLLY IN as they sit on bench - Hold rear angle M 2/s thru dialogue -
6s	4		PRINT	2:16				
	5		PRINT noisy	2:12		125		
7/15	6		PRINT	1:55			64	

C51 CONTINUED C51

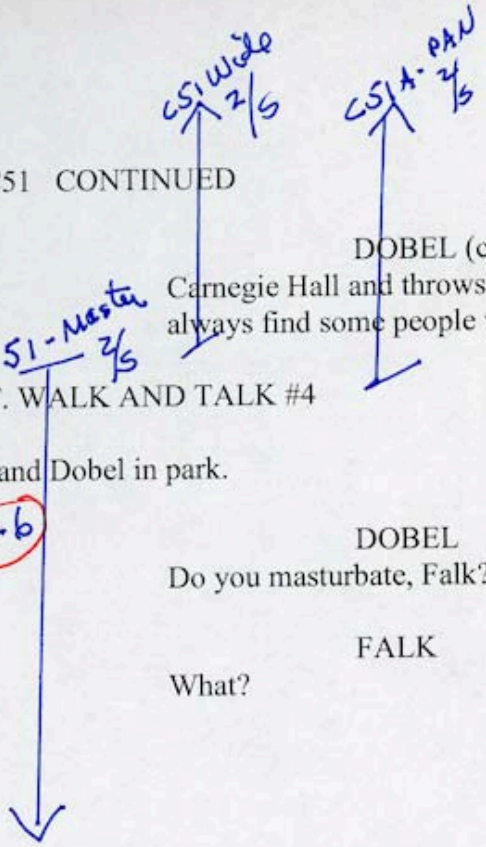
DOBEL (cont'd)
Carnegie Hall and throws up – you can always find some people who will call it art..

51 EXT. WALK AND TALK #4 51.

Falk and Dobel in park.

DOBEL
Do you masturbate, Falk?

FALK
What?



51 CONTINUED: 51

DOBEL
I mean given the circumstances of your sex life that you would stimulate yourself with the consistency of a butcher pounding a piece of beef paillard. * *

FALK
What kind of question is that?
It's personal.

DOBEL
Perhaps it was a little indelicate - let me put it another way -
How often do you masturbate?

FALK
What's the difference?

DOBEL
Why are you squirming. It's a simple biological question -
~~What, every day? Every other day?~~

FALK
Now and then. I guess -

DOBEL
What is now and then? On Easter and Purim. When do you masturbate - Falk, sit down - I want to talk to you -

FALK
I don't really enjoy it.

DOBEL
You don't?

FALK
No -

51 - master 2/s

DOBEL
Does your hand fall asleep? Are you doing it right?

FALK
It's a poor substitute for the real thing.

DOBEL
Really? I ~~happen to~~ prefer it.

FALK
To actual sex?

DOBEL
It is actual sex. And you don't have to lie to someone then dinner -

FALK
I mean with Amanda.

DOBEL
I've never ~~had sex~~ with Amanda. I couldn't tell you -

FALK
Well I have and let me tell you Camus was right about women being paradise on earth.

~~DOBEL~~
~~If memory serves.~~

~~FALK.~~
~~Er yes.~~

DOBEL
The reason I bring this up is because I want you to be dependent only on yourself - anyone. ~~Only yourself.~~ ~~My god, Falk - where else but in my mind could I still commit with Chan every illicit act I can dream up - with Chan and her roommate, with Chan and a stranger I saw on the bus, with Chan and Marilyn Monroe.~~ ~~Think of it, Falk~~ - you have total creative control - it's like a film director with - final cut - and there's no risk, Falk.

FALK
Risk?

51 CONTINUED: (2) 51

5's - Master 2/5

DOBEL
Of heartbreak, of rejection. of herpes. Take last night I was home by myself. I conjured up a threesome consisting of myself, Michelle Pfeiffer and Nicole Kidman. It was great. As a matter of fact, if I'm not mistaken it was ~~probably the~~ only time those two great actresses ever appeared in anything together.

FALK
It sounds very exciting I have a woman I love. very much-

DOBEL
Yes, but sometimes you can be more alone with someone than when you're alone-

FALK
Yes, but masturbation is all fantasy. It's not real-

DOBEL
I want you to learn to depend only on yourself-

Do you have ~~own~~ a firearm?

FALK
A gun?

DOBEL
Yes, a gun. That qualifies as a firearms-

FALK
No, Why would I?

~~DOBEL~~
~~For self-defense.~~

~~FALK~~
~~Against who?~~

SCRIPT NOTES

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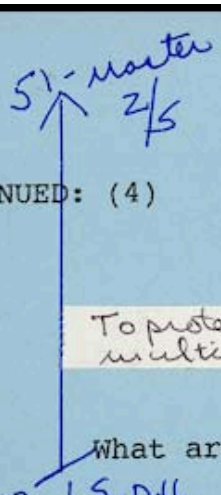
TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Army Surplus Store - D
52	1	Snd	comp mgs	:50	50	45	25	LS - Dolly - Dobel + Falk
	(2)		PRINT	:47	M			
	(3)		PRINT	:50				Car pulls in CL + stops in front of store. Dobel + Falk get out, talk then enter store. Dolly IN to FS -
	(4)		PRINT	:46				
	5		inc mgs	—				
	6		mgs traffic	:50		46		
	7		no roll					
	(8)		PRINT	:50				
6/18	9		inc mgs	:22				
	(10)		PRINT	:50				



51 CONTINUED: (4) 51

DOBEL
To protect yourself against those multitudes that seek to injure you -

FALK
What are you talking about?

DOBEL
Come with me to New Jersey -

CUT TO:

52 EXT. ARMY/NAVY SURPLUS STORE - DAY 52

Falk and Dobel outside store.

DOBEL
Falk, I ~~took~~ the liberty of ~~order~~ you a little present. ~~Here~~.

FALK
What?

DOBEL
The price being nominal, I thought a surplus Russian army rifle might be a judicious investment.

FALK
Why?

DOBEL
I just told you - You live in a big city. What if you're home one night masterbating in bed and someone comes thru the window -

FALK
I'd just dial 911.

DOBEL
You can't dial 911 when a guy is closing a ziploc bag over your head.

FALK
I think you're being a little extreme.

DOBEL
Come, Falk.

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
113	1	Snd	PRINT	:45	40	109	55	Ext. Central Park - Pond + Alice in Wonderland Statue - D
7/9	2		PRINT	:43	M			Wide - 2/5 - Dobel + Falk
								They approach from pond up steps PAN L as they disappear behind statue -
113A	1	Snd	PRINT	1:10	50	109	55	M 2/5 - Falk + Dobel
	2		PRINT off mark	1:10	M			They enter CL, statue behind them - Hold thru dialogue - They move off CR @ end -
	3		PRINT	1:08				
	4		PRINT	1:09				
	5		mo mgc	:15				
	6		mo mg	:05		110		
	7		PRINT	1:15				
7/9	8		PRINT	1:05				

CUT TO:

113 - Wide 2/S

113 EXT. WALK AND TALK #9 - DAY 113

Falk and Dobel in park walking.

1
2

FALK
Yes - she's right on her time table to crash and burn before forty - ahead of schedule.

DOBEL
But at least when ~~she~~ that little kamikaze crashes and burns you won't be in the cockpit ~~with~~ next to her - *

FALK
But what a lovely light - not to mention the heat - ~~Oh well~~ - I must say I do have a free feeling - and surprisingly I'm not frightened. * *

DOBEL
You're not frightened because you're not a hundred percent free yet.

FALK
No?

DOBEL
once you're 100% free you will get a frightened feeling -

FALK
why am I not 100% free?

DOBEL
I haven't told you yet. I'm not going with you.

113A - M2/S FALK
what? You're not going?

1-4
7/8

SCRIPT NOTES

Page 134

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
113B	1	Snd	inc ngs	–	75	110	55	PAN Dobel + 2/s w/ Falk
	2		inc ngs	:50	m			Start on CU Dobel, PANL
	3		inc ngc	:41				w/ his cross to Alice statue,
	4		inc ngc	:04				he looks CL @ o/s Falk -
	5		inc ngc	:12				
	(6)		PRINT	2:35				Falk joins for 2/s -
	7		inc ngs	:12		111	56	Dobel walks off CR, hold
7/9	8		inc ngs	:37				Falk, PAN R to Dobel,
	(9)		PRINT	2:28				Falk joins for 2/s -

113 CONTINUED: 113

113A-M2/5

DOBEL
As it turns out, Falk, certain ~~emergig~~ pressing business ventures ~~requiring~~ my presence here but - you have the job... it's all set - ~~you're on the staff~~.

FALK
Wait a minute - the deal was we go as a team.

You don't mean me DOBEL
~~You're too good~~. The last thing you need is a partner - particularly a burned out school teacher. No Falk, you're going to have to do this yourself.

FALK
Without you?

DOBEL
Stop kvetching like a wimp - yes - you - alone - on your own - just you, the world, and your mortality - you can juggle the three. *

FALK
I can't go alone.

DOBEL
You can and you will.

FALK
You never intended to go.

DOBEL
I did, I did - You were with me the day I gave my notice at school. * *

FALK
But David - why not? You said it was now or never for you.

113B- PAN Dobel + 2/5
69
DOBEL
Yes I know what I said but I've been thinking about it and there are certain problems that arise with California that when push comes to shove are vexing for me -

FALK
What ~~the hell~~ does that mean?

R113F-CU Falk
1-5

SCRIPT NOTES

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TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
113C 7/9	1 (2)	Snd	comp dark PRINT	:21 :25	75 M	11	56	MCU - Falk He looks CR @ o/s Dorel

113B - PAN Dobel 2/5

113C - MCU Falk

DOBEL (2)
It means that I' ve spent a reasonable amount of time of my life in California and it's prudent, I feel, that I never return there again.

FALK
What the hell are you talking about?

DOBEL
Just some silliness that occurred some time ago – nothing Falk – between some Neanderthals with the law enforcement people and…it was my fault I should've paid all those speeding tickets but y'know, they were a little rough on me I felt – above and beyond - they made my life miserable for a long time and these were bad guys .Falk and they….I thought it was because of my name the way they said David Dobel – sometimes even King David and y'know, I can never let those things rest so I recriprocated and , and – it's probably better if I - what with the new technology and everything and DNA.

Transcription of Sc113B Tk9

FALK
So you're afraid to go because of some trouble you had years ago?

DOBEL
There are certain events wherein the statute of limitations never runs out.

FALK
Dobel, did you shoot somebody?

DOBEL
Umm. Did I shoot somebody? Let me explain to you. – you have to go out to California by yourself. I just want to give you some advice as you go through life. Life is as cruel as you think it is and is as meaningless and it is difficult but you can't rub peoples noses in that or you'll never get any employment. Y'know, there are two types of writers. There are confrontational writers and escapist writers. The confrontational writers

SCRIPT NOTES

Page R135

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
✓ R113B	1	Snd	PRINT inc mgs	1:20	75 M	125	64	Retake - CU Dobel to M2/S w/ Falk
	2		PRINT	3:55				Start on CU Dobel, PANL as he crosses to statue - He looks CL @ o/s Falk, Falk joins for M 2/S -
	3		inc mgs	:10				
	4		inc mgs	:10				
	5		inc mgs	:25				
	6		inc mg.	-				
	7		PRINT inc mgs	1:38				
	8		inc mg	-				
7/15	9		PRINT P.U.	2:08				
	10		PRINT P.U.	2:00				
✓ R113C 7/15	1	Snd	PRINT	2:35	100 M	127	65	CU - Dobel He looks CL @ o/s Falk
✓ WT 7/15	10 40		PRINT				65	Area Tone - Sc R113B
✓ R113F	1	Snd	PRINT	2:23	100 M	128		CU - Falk
	2		PRINT	2:42				He looks CR @ o/s Dobel, exits CR -
	3		PRINT P.U.	:05				
	4		PRINT P.U.	:05				
7/15	5		PRINT P.U.	:06				Tks 3-5 P.U. for his exit
Starts on pg 134								

R135

R113B - CU Dobel @ 2/5

R113F - CU Falk

1 2 7 9 10

DOBEL

What does that mean? Only, Falk, that I've spent a certain amount of time in California and in the distant past and prudence dictates that I never, never, never go back there again in my life.

DU Tk 9

FALK

What the hell are you talking about?

R113C - CU Dobel

1

DOBEL

Just some nonsense, Falk, you don't want to know this. I was home one evening and I went out late at night to the supermarket in search of a little sweet emollient, a Reese Peanut Butter Cup, a Snicker, the details elude me at the moment. When I came out of the parking lot I noticed there were several Neanderthals who had an unfortunate citizen on the ground and they were playing soccer with his head. There was a great loss of teeth and blood which occasionally happens in these circumstances and I was fascinated and I heard a little voice in me say – I don't know where this came from – I can still hear it in the night, it said: "That's enough fellas." And for some reason they took umbrage and the next thing I knew the teeth and blood were coming from me. And when they found out my name was David they made certain remarks about the Star of David. I'm sure they meant well, but I was offended and yet there was not much I could do 'till I re-cuperated some weeks later and in those days I didn't have a gun in every room, but I did have one I picked up just because I thought it might come in handy and as Alan Ladd said in "Shane," one is enough if you know how to use it.

Transcription of R113B Tk 9

FALK

Dobel, what are trying to tell me – you shot those guys?

DOBEL

I wish I could tell you that but I could only get the address of one. So I am happy to say among my

(CONTINUED)

R113

WT 1040 Area Tone

SCRIPT NOTES

Page R135A

TITLE: W.A.S.P. 2002
DIRECTOR: Woody Allen

DIR. OF PHOTOG: Darius Khondji
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
✓R113D 7/15	(1) (2)	Snd	PRINT PRINT	1:30 1:30	100 M	127	65	CU - Dobel He looks CL @ d/s Falk (when he joins him).
✓R113E 7/15	(1) (2)	Snd	PRINT PRINT	1:55 1:55	100 M	128	65	CU - Falk He looks CR @ d/s Dobel (when he joins him) He enters CL -

R135A

DOBEL
meager contributions to the world there's one less Ayran, Gestapo type.

FALK
You didn't kill him, did you?

DOBEL
Y'know, it's funny, when it comes to social change a firearm is so much more effective than mere satire.

FALK
If this story is true you're one of the sickest men I've ever met.

DOBEL
I don't know why you say that – you were with me when I bashed in that car. Obviously I've learned to control my anger.

FALK
I'm speechless. I know more about you than I ever wanted to know and I don't know if I could ever be your friend again.

DOBEL
It doesn't matter, Falk, because you're going to California and I'm not because I can't go. If I get picked up on some trivial thing like jay walking – what with modern technology and DNA they'll trace it like that. You're going to go. You've got the job. I'll give you a little advice as you go through life 'cause I'm older and presumably wiser. A lot people are going to tell you how to run your life, they'll have all the answers about your life. Never argue with them – always say yes, you're right, that's a brilliant idea and then do what you want. And never envy another writer his success because if the stuff is being overpraised it will dribble away and if not, it should serve as inspiration for you. And always strive to be original, but if you have

(CONTINUED)

R113 CONTINUED R113

R113B - CU Dobel @ 3/5

R113C - CU Dobel

R113D - CU Dobel

R113E - CU Falk

DOBEL

to steal, steal from the best. Remember, there are two types of writers: Confrontational and Escapists. The confrontational ones win all the Nobel prizes and they appear in the Penguin Classics. The escapists drive the big cars and have the homes with the swimming pool and the nice looking women. And remember, Falk, remember don't ever trust a doctor where it takes more than two months to get an appointment. It's important in California.

113B - PAN Dobel + 2/5

113 CONTINUED 113

DOBEL (cont'd)
win all the nobel prizes and they're in the Penguin classics but the escapist writers wind up driving the nice cars and living in the big houses with the pretty women. So think about that.

Falk stares at him and we:

CUT TO:

114 - PAN/DOLLY Falk (2 3) 114A - MS Falk (2 5)

114 EXT. FALK AND AMANDA'S APARTMENT - DAY 114

Falk piling luggage into cab.

FALK (V.O.)
I never knew if Dobel's story was true or just a piece of fiction he used to get me to go alone. Shortly after I went to California I lost touch with Dobel. Rumor had it that he retired from teaching and moved to Florida - one story had him moving to Alaska where he could try living by his wits but I doubt that cause there's no corned beef in Alaska. If he thought the seminal joke about me, was - doc it hurts when I do this - don't do it - I'd say the seminal joke about him was the old one-liner that even a clock that's broken and stopped is right twice a day. Dobel had a great sense of irony and would have appreciated the fact I got a final, to use one of his favorite words, adventitious glimpse of Amanda as I left the city for JFK.

See W.T. 1059